

Kind Glad

Rules the Home



King Color Rules the Home

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This book is dedicated to that artistry of authentic decoration by which a house truly becomes a home, radiating harmony and cheerfulness within and without, and sincerely reflecting the personality of those it shelters.

The Authors

Acme White Lead & Color Works

"The House of Color"

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KING COLOR RULES THE HOME

by Dr. C. D. Holley, and Associates, Acme Quality Color Division, in
collaboration with Nancy McClelland, the well known Interior Decorator,
and Parker Morse Hooper, Editor of *The Architectural Forum*.

RUSKIN said: "We cannot arrest sunsets nor carve mountains, but we may turn every home, if we choose, into a picture which will be no counterfeit, but the true and perfect image of life indeed."

Nature always has known her colors. And what a myriad of brilliant harmonies she presents to cheer the tired eye and a prosaic world! Always in tune. Never a false note. Every color true and authentic. Each shade, tone and tint used with infallible certitude.

So, in this great Age of Color which has swept the world like a glorified rainbow, the great question is "How can I know my colors?"—a question that assumes momentous import when applied to the problem of home decoration inside and out.

King Color rules the home. And his reign will be long. History shows that successive periods of color have not been vogues of a passing moment. Each color period has endured for many years. And the color fashion of today bids fair to take its place as the greatest color period of all. It is undoubtedly here to stay beyond the recollection of the present generation.

People are color alert, color wise, color sophisticated. Not to know one's colors

in home decoration is to be sadly out of tune with the times. Colors for the home must be selected not only for their own intrinsic beauty and worth, but for their lasting effect on people both outside and inside the home. To choose colors unwisely is to invite not only unfavorable criticism but added expense through decoration which must be done over. And in the meantime you must live with your mistakes.

While there are but a very few principal colors, these are interspersed with a myriad fine gradations whose exact difference one from another is as marked as that between the main colors themselves.

The selection of colors that are correct, authentic, authoritative, covers many things: First of all there must be beauty. That is important. But with beauty there must be *durability*. That is imperative. One cannot be correct with cheap, inferior paint products that smile today and frown tomorrow. As the home has a personality, as rooms have a personality, so should the colors have a personality. And there can be no true personality in that which continuously undergoes detrimental change. Color, like character, should be constant, since its importance is permanent, and wise selection is necessary.

So, the study of color, as in many other realms of art and industry, has become a pronounced science. Forty years of experimentation in the creation and development of authoritative, durable colors in Acme Quality laboratories has given to the home owner today the expert and practical knowledge so ardently sought by color technicians of yesterday.

It is comforting to know, for example, what colors to use for the outside of the home. What marked and pleasing contrasts may be had in the mere change of a tone here or there. What for the roof. The trim. Casements. Porches.

And, above all, what colors to use inside, where King Color particularly holds sway. What for the dining room. Living room. Halls. What for ceilings. Woodwork. Floors. How to be daring, yet artistic. Distinctive, yet in good taste.

It is with these very questions in mind that this book has been prepared for the home owner who wishes to be correct and above criticism in color selection. Each of the exterior and interior de-

signs shown is by a leading architect. The interior decorative schemes are equally authoritative. As the colored illustrations and printed descriptions show, this is a correct guide to authoritative home beauty. But with this added thought:

That beauty itself is not all. That with beauty there must be *durability*. For a color scheme is like music—one jarring note, and all is discord. Which gets us back to what has already been said—that only quality colors can be authoritative, only authoritative colors can be correct, only correct colors can be enduring, only enduring colors can be truly harmonious.

With Acme Quality Colors one is bound to be right in correct color selection. Each color is mixed after over 40 years' experience. Each has its predetermined place in the great Color Scheme. And each is made with highest quality ingredients to withstand the ravages of wear and the great test of Time itself. It is important, therefore, to specify Acme Quality for that *durable* home beauty which means so much to the home owner's satisfaction.

A copy of this book may be had for 35¢ in stamps,—less than printing cost,—by addressing Acme White Lead & Color Works, Dept. B, Detroit, Mich.

ACKNOWLEDGMENT

THE fine spirit of coöperation, which is always evidenced whenever a serious effort is made to promote a wider public appreciation of good architecture and good decoration, has made possible this book.

It is therefore fitting that the Acme White Lead & Color Works acknowledge here their appreciation of the generous interest in this effort by the following eminent architects who not only have permitted the use of residences designed by them but have likewise assisted in the development of the color schemes shown:

PHELPS BARNUM	EDMUND B. GILCHRIST
ROBERT DERRICK	R. C. HUNTER & BRO.
THOMAS H. ELLETT	HOWARD MAJOR
AYMAR EMBURY II	PEABODY, WILSON & BROWN
FRANK J. FORSTER	GEORGE F. ROOT, 3RD
LEIGH FRENCH, JR.	RUSSELL S. WALCOTT

These gentlemen, no less than Miss McClelland, Mr. Hooper and Dr. Holley, who actually arranged the material in book form, have placed in their debt home owners throughout the country who will find this volume rich in suggestion and in inspiration of a practical kind.

NOTE.—The colors shown in this book are in all cases based on colors in the Acme Quality line. Under each illustration the colors have been identified so that you may advise your painter specifically what to use in duplicating any of the schemes shown. It should be appreciated, however, that the limitations of printing do not permit us to reproduce with absolute integrity the beauty and wonderful finish of Acme Quality colors. The houses and rooms shown in this book can only approximate the beautiful effects which will result from the use of Acme Quality Paint and Varnish Products.



Roof, Acme Quality Shingle Stain No. 7, Silver Gray; Walls, Acme Quality New Era House Paint, Outside White; Blinds, Acme Quality Durable Green, Medium

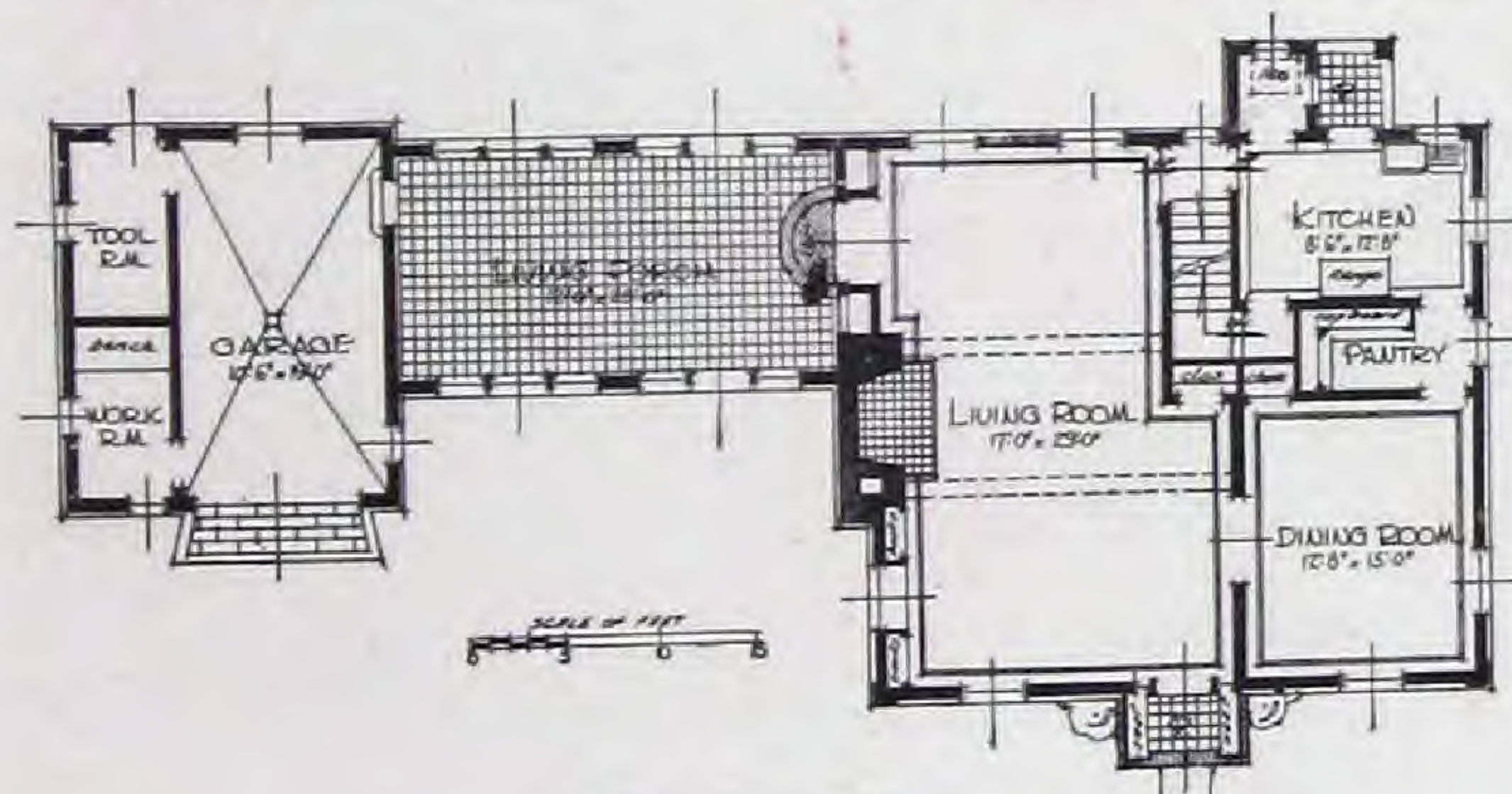
A COLONIAL FARMHOUSE

R. C. HUNTER & BRO., ARCHITECTS

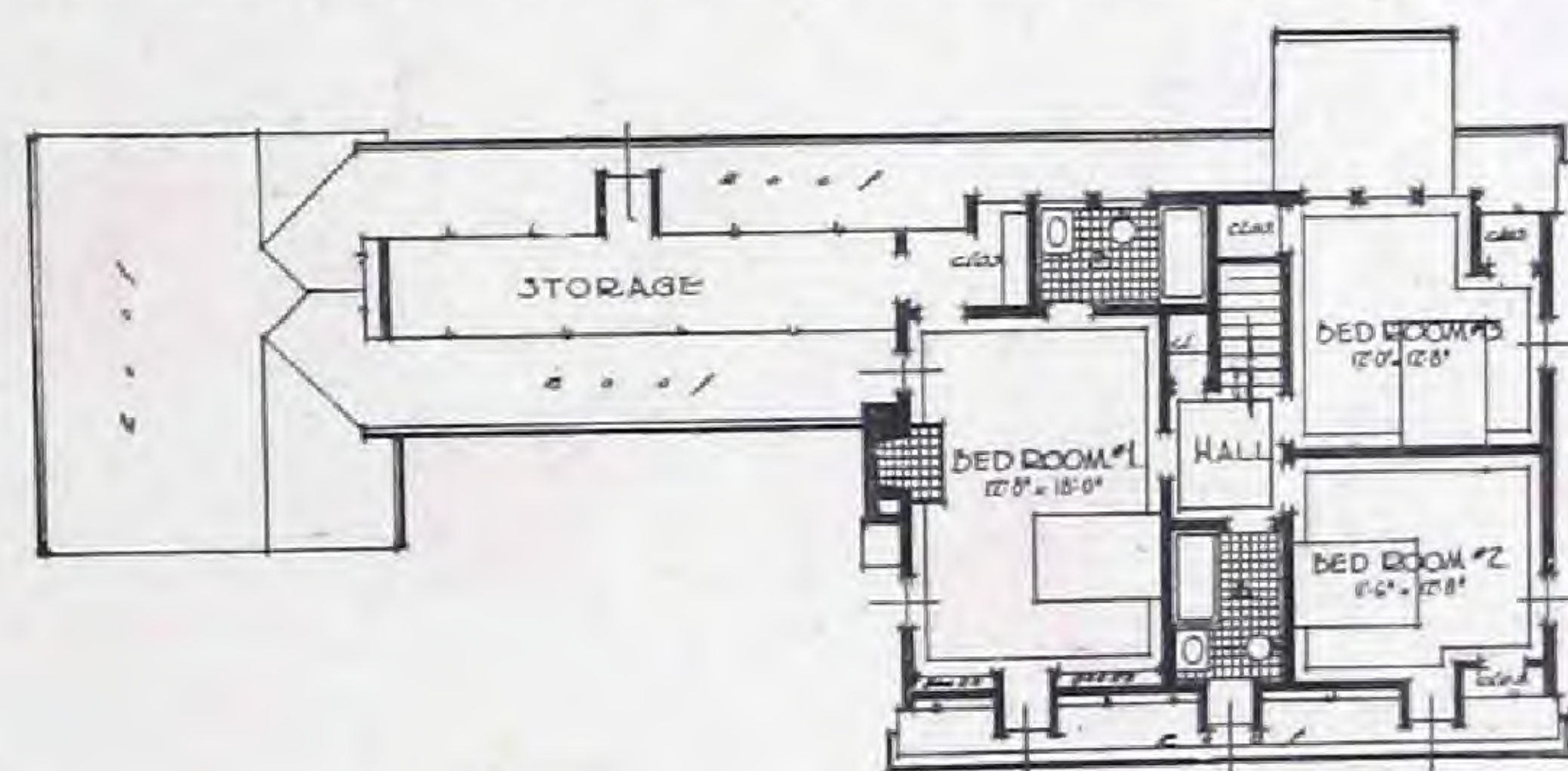
In no field of architectural design has greater improvement been made than in the American country house. This fact is as true of small as of large houses. Due to this tremendous increase in the appreciation of well designed homes, and the subsequent use of the services of architects who create these homes, many young architects have gained a wide and enviable practice in this particular field. Invariably, these architects of country houses have increasing opportunity to extend their field into other types of architectural design. This is true of the firm of R. C. Hunter & Bro., who are among the best known architects of country houses in the United States. Examples of their work cover a wide range of styles and a wide extent of territory, reaching from Maine to the Mississippi. All of their houses show refinement of detail and freedom in stylistic expression.

THIS firm is perhaps best known through its use of Colonial precedent, although today they are among the leaders in the promotion of the French and English farmhouse types. One of their attractive Colonial designs has been selected for inclusion in this group of outstanding country houses. The composition of the house and garage wing is well balanced and pleasing. An understanding of scale is shown throughout the design, as indicated by the repetition of arches of similar shape and size for the main entrance door, the openings of the covered porch and garage door. The red brick chimney at one end of the house forms an important and successful feature in the composition. The warm red bricks of this chimney make a satisfying color break between the white painted walls of the main house and the porch wing. The green blinds of the windows and the front door and porch openings, provide the contrasting color note always necessary on a white house. The living room is decorated and furnished in the Georgian style. Blue painted walls, printed linens in yellow and green make a pleasing color combination.

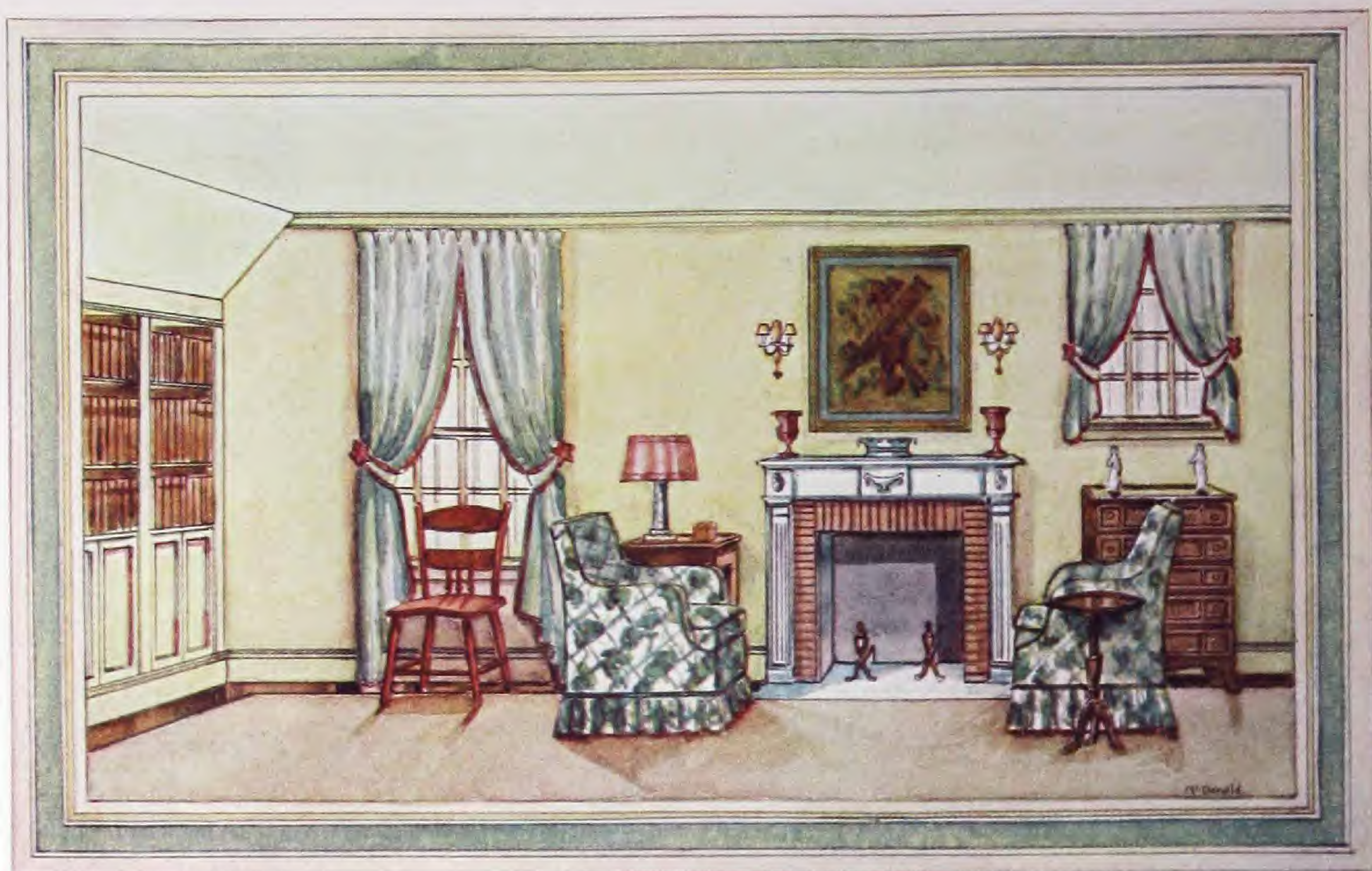
The attractive use of color in the living room is repeated in the dining room, where the walls are painted a gray green, and chintz in mulberry and white is used for the window curtains and chair coverings. Even the kitchen is modernized by the use of enamel ivory paint, with mouldings of the doors and cupboards picked out in gray green, repeating the same green tone found in the tile floor. Even the sink is modern green glazed porcelain. For the chairs and table, as well as the edges of the window curtains very rich deep red is used. In the largest of the several master's bedrooms the walls are painted in light yellow, relieved by the gray green of the window curtains and chair covering. Book shelves and cupboards fill up the space under the slight roof slope at one end of the room. This drawing clearly shows what excellent headroom and ceiling height is obtainable in a story and a half house where the roof is carried up to a reasonable height. One of the outstanding characteristics of the hundreds of country houses he has built is the beauty of their roof lines and their well spaced, well proportioned dormer windows.



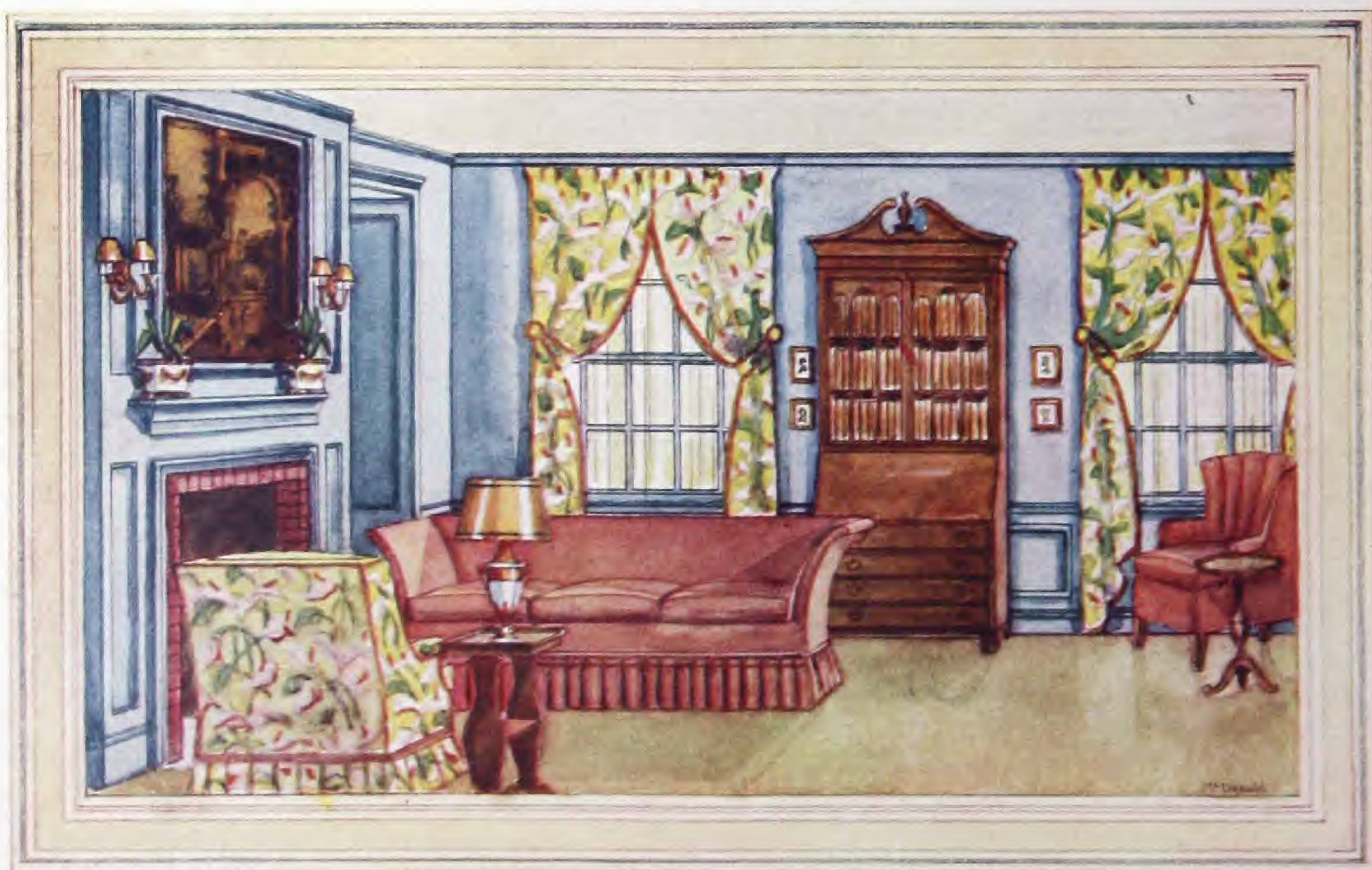
First Floor Plan



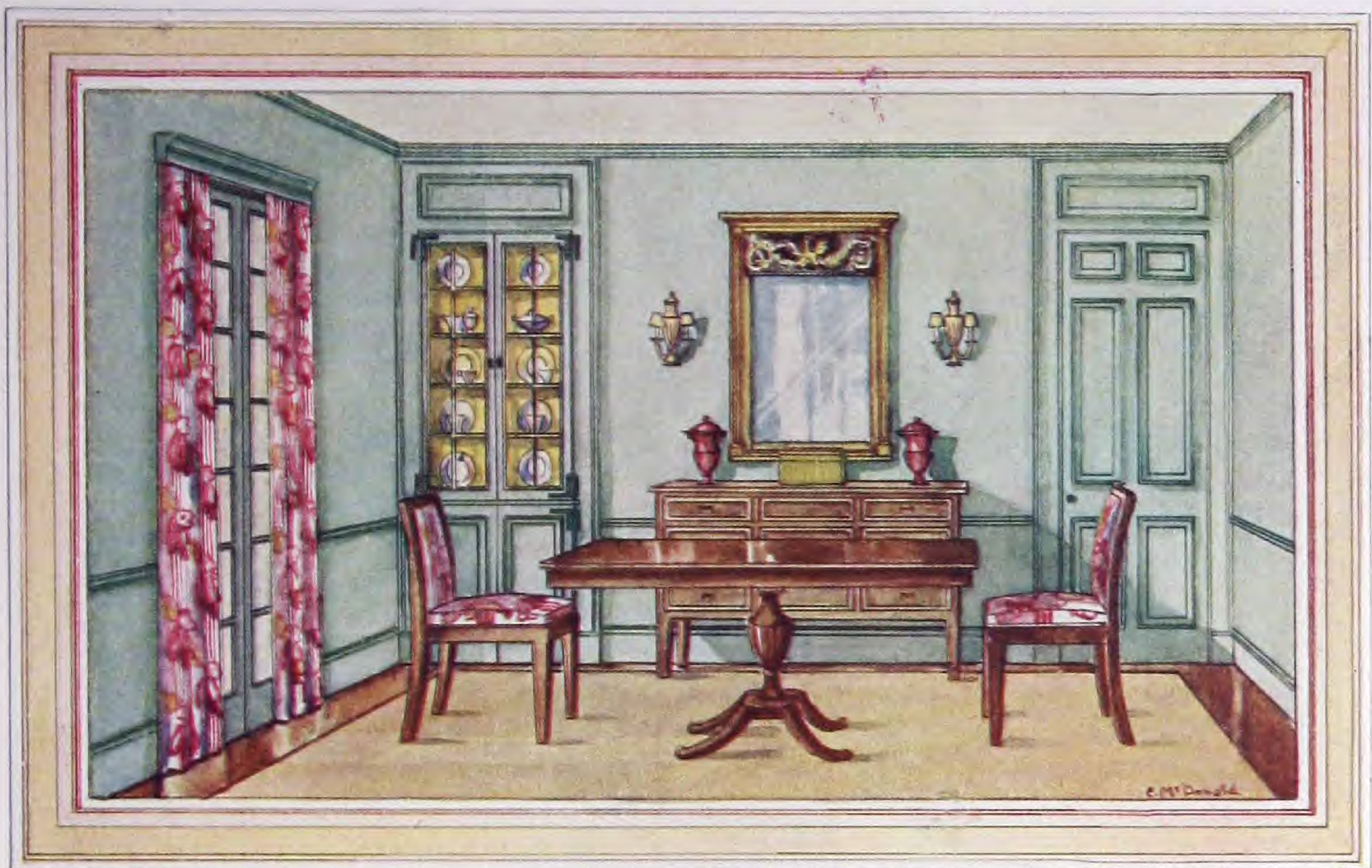
Second Floor Plan



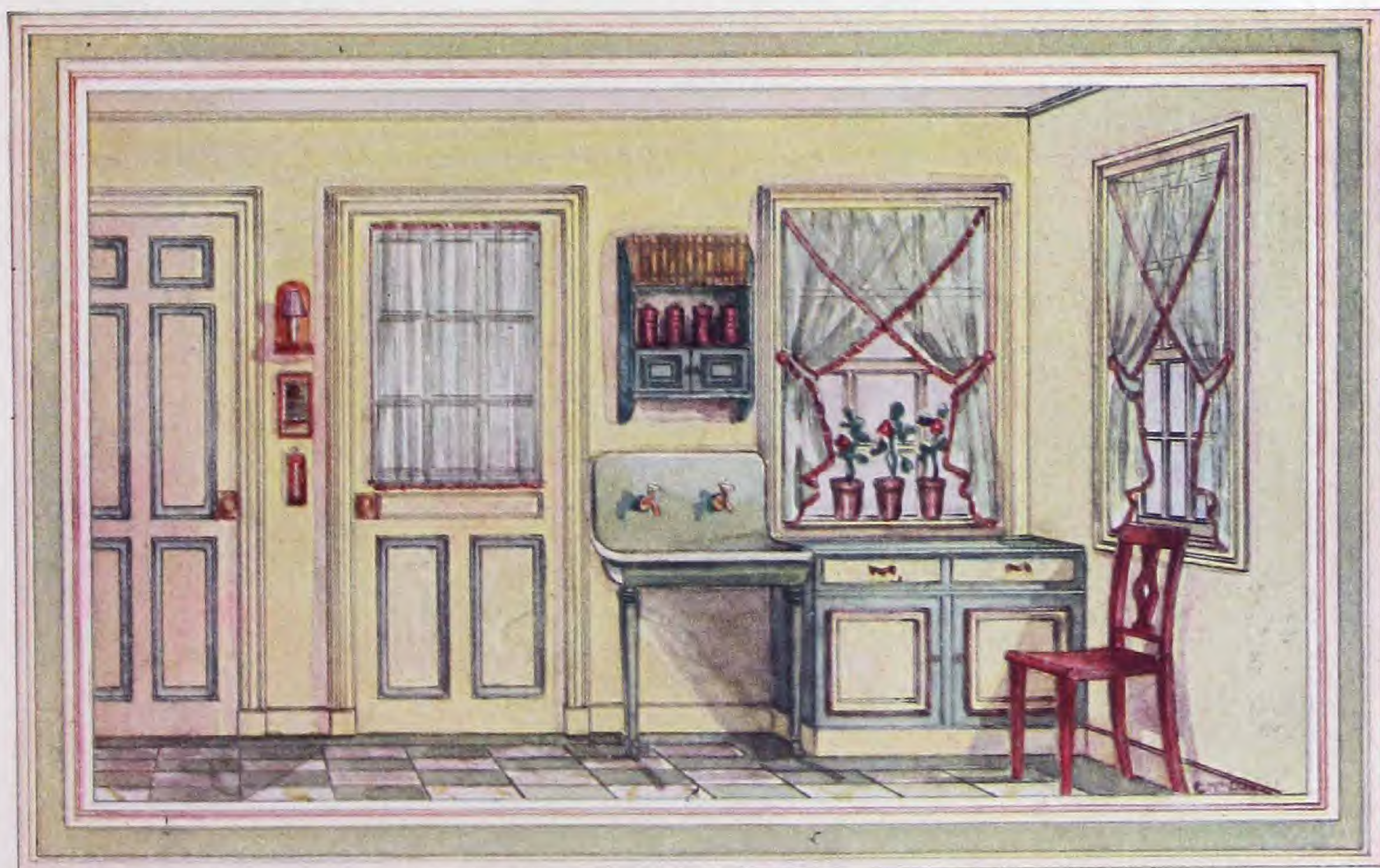
Ceiling, Acme Quality Kalsomine No. 77; Walls and Woodwork, Acme Quality No-Lustre Finish No. 53, Light Yellow



Ceiling, Acme Quality Kalsomine No. 51; Walls and Woodwork, Acme Quality Kalsomine No. 57



Ceiling, Acme Quality Kalsomine No. 53; Walls and Woodwork, Acme Quality No-Lustre Finish, First Coat, White, Second Coat, No. 57 Scumbled



Ceiling, Walls and Woodwork, Acme Quality Enamel-Kote, Ivory; Mouldings, Acme Quality Enamel-Kote, Apple Green



Roof, Acme Quality Shingle Stain No. 7, Silver Gray; Door and Blinds, Acme Quality Durable Green, Medium; Cornice and Wood Trim, Acme Quality New Era House Paint, Outside White

COUNTRY HOUSE IN THE GEORGIAN STYLE

PHELPS BARNUM, ARCHITECT

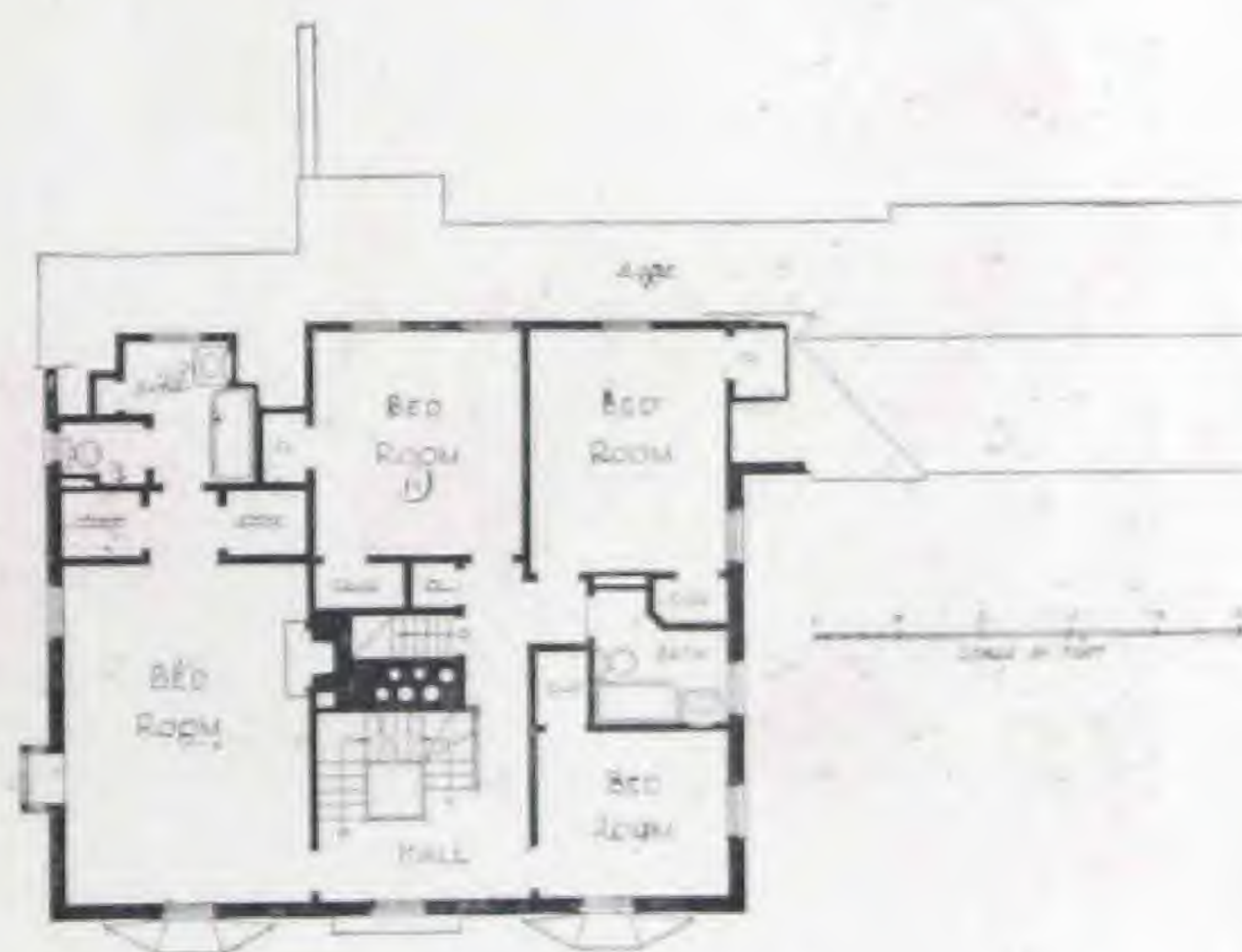
In many of the most attractive country houses built in the United States during the past 25 years, the English Georgian, or its American expression, the "Colonial" style, has been used. The balance, symmetry and dignity of the English Renaissance were appropriate characteristics for the architectural expression of the civilization set up and developed in this country by our English ancestors. The houses were as formal, dignified and refined as were the descendants of the Puritans and the Cavaliers who originally founded and settled the north and south Atlantic states. Among the prominent younger architects who have been eminently successful in their use of Georgian Colonial architecture is Phelps Barnum, of New York. Graduating from Yale University and later from the Architectural School at Columbia University, this talented architect continued his studies in France. Extensive travels through Europe further prepared him for the practice of his profession. After obtaining early experience in the office of John Russell Pope, he became a member of the well known New York firm of Cross & Cross.

IT is interesting to note the results when an architect as prominent as Mr. Barnum, who specializes in large office buildings and important residential work, undertakes to design a comparatively small house. (It is often said that leading architects are not anxious to design small houses. This is really not the case. There is no problem in the entire architectural field more interesting to the profession or more important than the designing of the less pretentious homes. There can be no hope of development in the architectural taste and increase in the appreciation of the general public until the quality of the American house is greatly improved. Too many people feel that they cannot afford to employ an architect).

The exterior is constructed of carefully selected brick made in Virginia. The color of the brick is a golden red with much variation in tone. The wood trim is all painted deep cream. On the interior all of the rooms are Colonial. The period of the dining room is indicated by a beam ceiling, the unpaneled low wainscoting and the architectural treatment of the chimney-piece, all of which are characteristic of the early American style. The color treatment is typically Colonial in character. The walls are painted a shade of light yellow which borders on the buff and the woodwork a deep cream color. The use of carefully and well selected colors throughout this attractive house is one of its most appealing characteristics and charms.



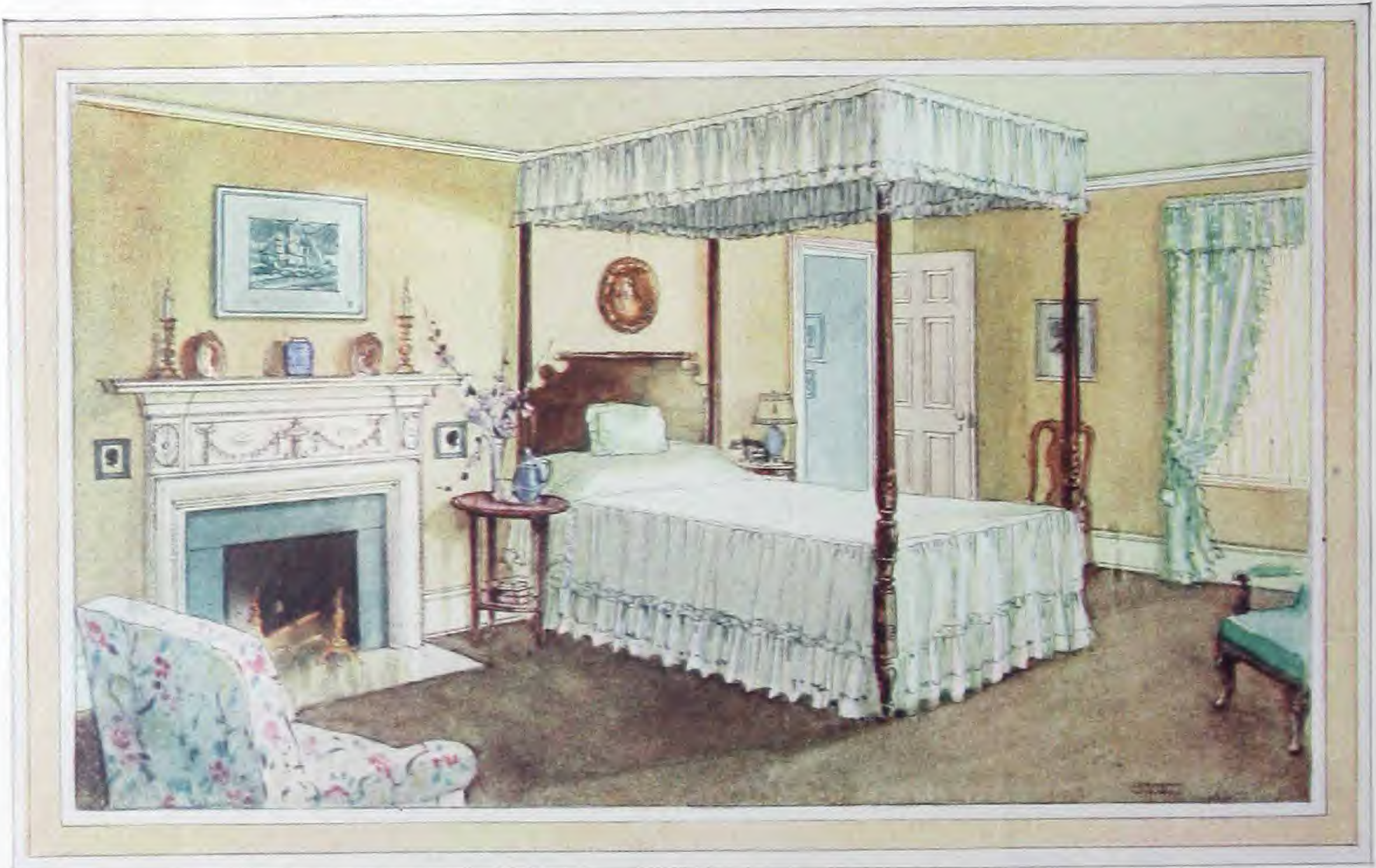
First Floor Plan



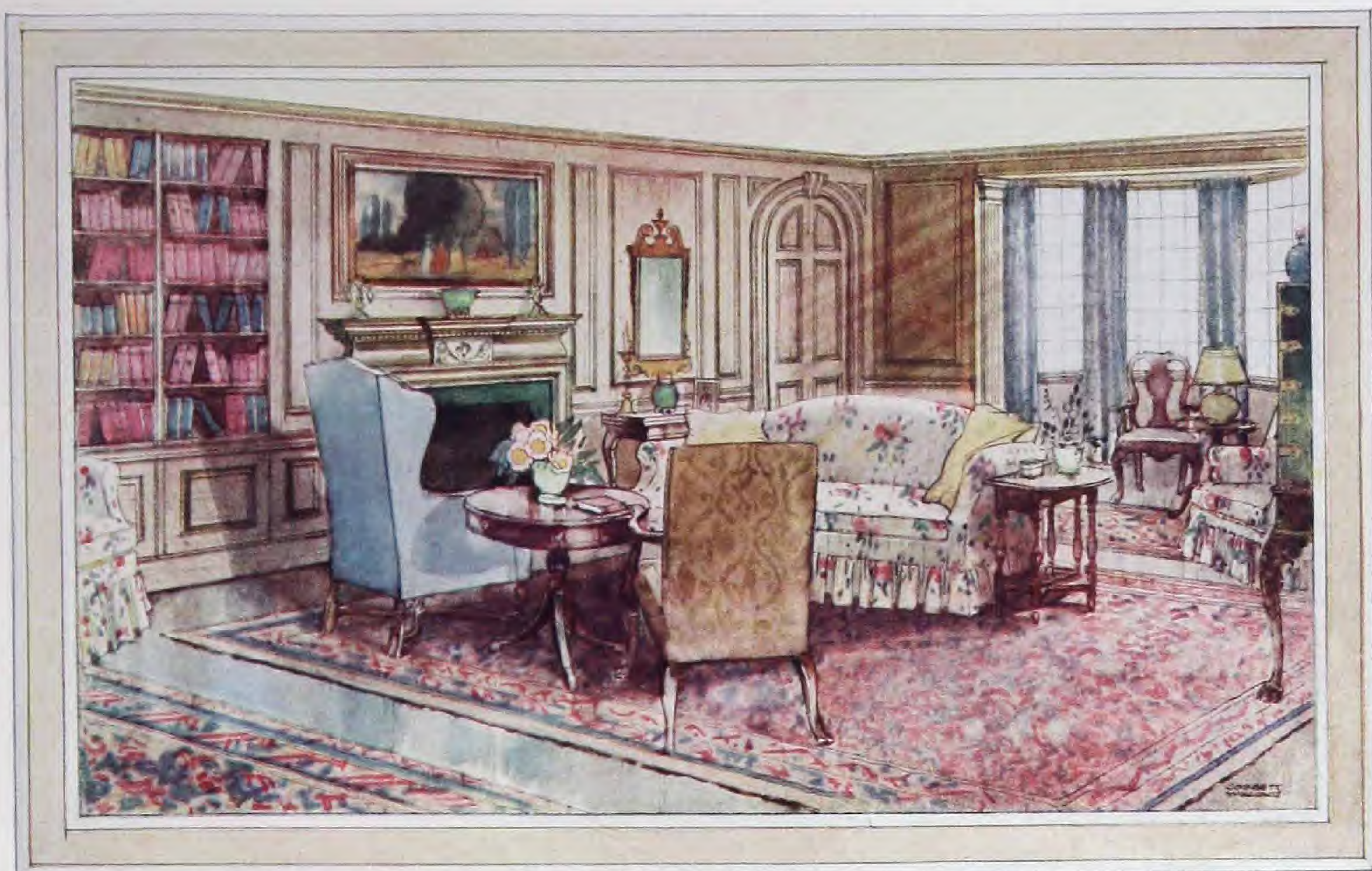
Second Floor Plan



Doors, Ceiling Beams and Panels, Acme Quality Oil Wood Stain, Dark Oak; Plaster Walls, Acme Quality No-Lustre Finish No. 55, Light Yellow; Trim and Wainscot, Acme Quality No-Lustre Finish, White



Ceiling, Acme Quality Kalsomine No. 77; Walls, Acme Quality No-Lustre Finish No. 56, Light Buff; Woodwork, Acme Quality No-Lustre Finish No. 73, Light Ivory



Ceiling, Acme Quality Kalsomine No. 77; Paneled Walls and Trim, Acme Quality Oil Wood Stain, Light Oak
Finished with Wax and Rubbed Down



Ceiling, Acme Quality Kalsomine No. 51; Walls, Acme Quality No-Lustre Finish No. 70, Light Green; Woodwork, Stair Rail
and Trim, Acme Quality No-Lustre Finish No. 73, Light Ivory



Roof Shingles, Acme Quality Shingle Stain, Silver Gray; Timber Work and Trim, Acme Quality Shingle Stain, Bungalow Brown; Stucco Work, Acme Quality Concrete Finish, Buff

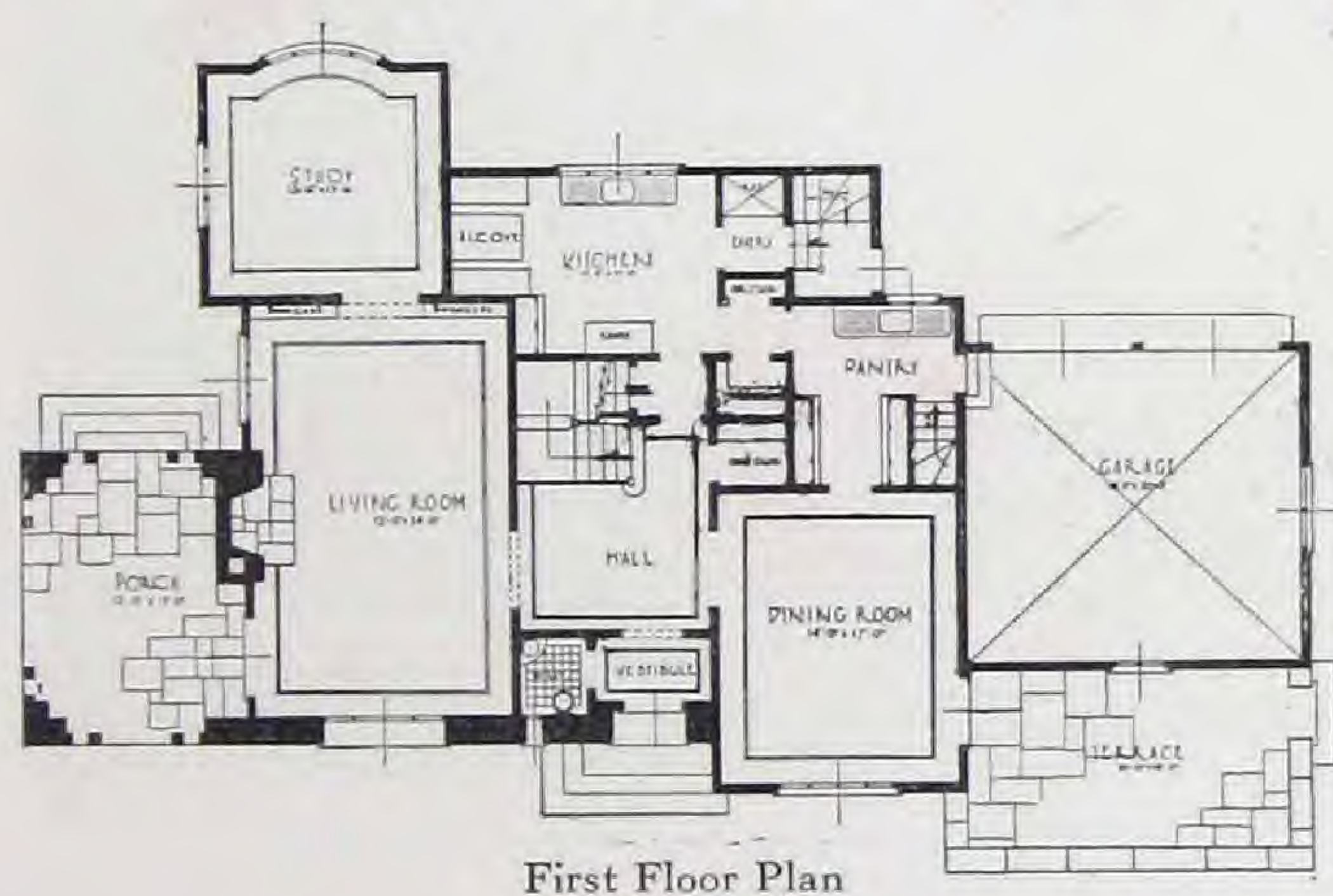
AN AMERICAN HOUSE IN THE JACOBEOAN STYLE

GEORGE F. ROOT, 3RD, ARCHITECT

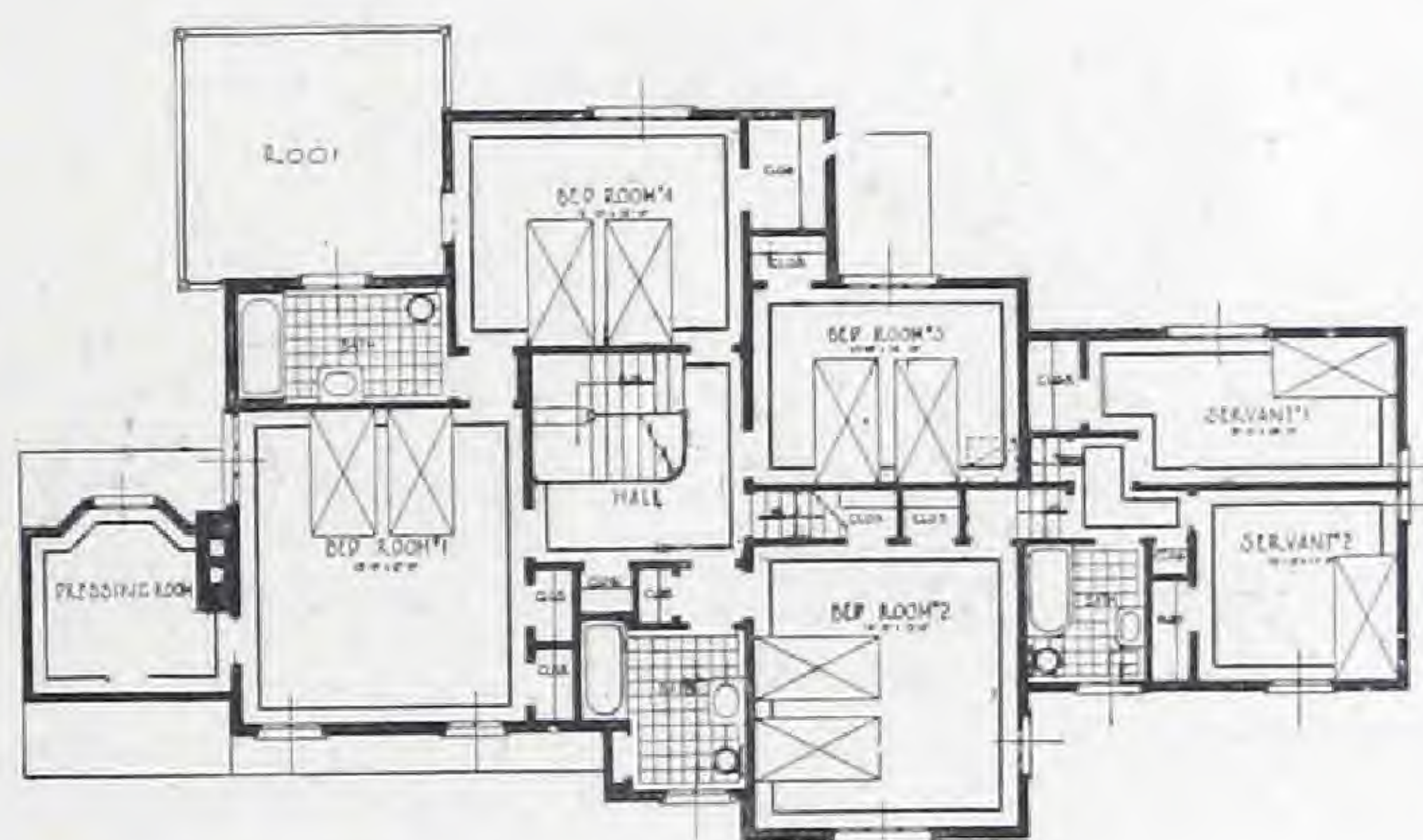
Among the many successful and well known younger architects in New York, Mr. Root ranks high. There is a conscientious consistency and conservative character in all of his work. Especially known as a country house architect, Mr. Root has well earned his reputation during the six years he has been in practice since he completed his academic and architectural training. After graduating from Princeton University, three years were spent in the Architectural School of Columbia University. This academic training was followed by travel and study in Europe, and six years spent in three of the foremost architectural offices in New York,—those of John Russell Pope, Delano & Aldrich and Benjamin Wistar Morris. This thorough and diversified training and office experience has well fitted Mr. Root for his professional career as an architect of country houses in many styles.

THE house illustrated on the opposite page is one of many country houses of moderate size which Mr. Root has designed in various expressions of Tudor, Elizabethan and Jacobean architecture. He is particularly successful in using these types, as he possesses a thorough knowledge of the underlying principles, understands the grouping and combination of bays and dormers of various sizes and types. His roof lines are invariably good, and his combination of such materials as stucco, brick, stone and half-timber are always consistently and attractively carried out. The example of Mr. Root's work shown here is probably located on a hillside above one of the lakes in Westchester County. The informal and picturesque character of the house is well suited and appropriate to its surroundings. Following the principle of good architecture, color, as should always be the case, is the important factor in the interior decorations of this house. Green, yellow and brown are the three

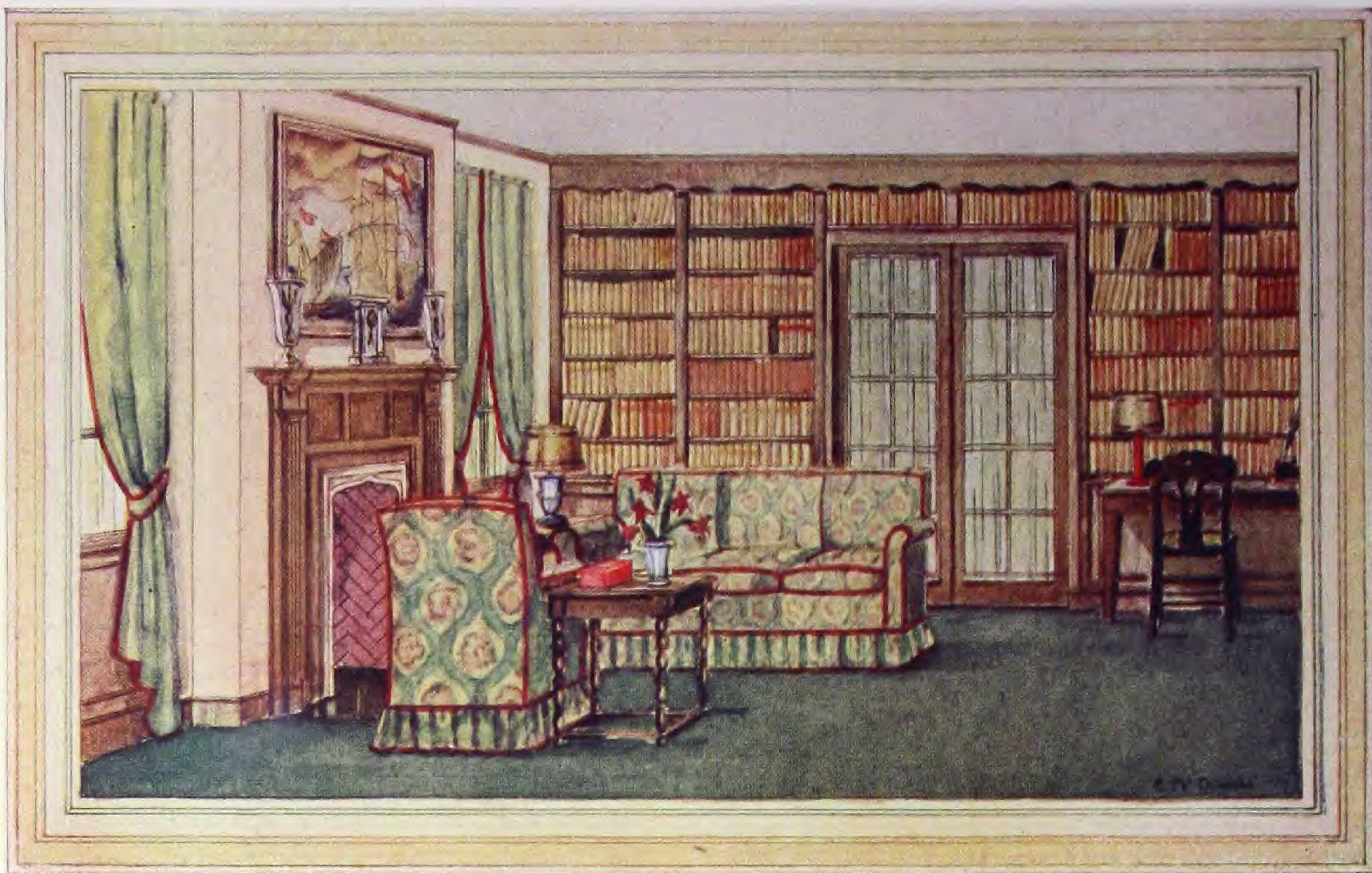
dominant colors in the living room. The walls are of soft golden yellow, almost as deep as yellow ochre, against which the warm brown of the woodwork contrasts pleasantly. English printed linens in green, relieved by Chinese red, repeat the darker green shades of the large rug. The rough plaster walls of the dining room are painted blue with the rich brown of the stained oak woodwork and furniture and floor in sharp but pleasing contrast. The bedrooms are particularly cheerful with their light painted walls and gay cretonnes and chintzes. Here strong tones of green, lavender, yellow and peach are successfully used. The interiors are consistently carried out in a simple adaptation of English architecture. Oak trim and book shelves in the living room and oak board paneling for the walls of the study give a successful interpretation of simple Jacobean interiors. Unfortunately, from so brief a description, little realization can be obtained of the satisfactory liveableness of this English house.



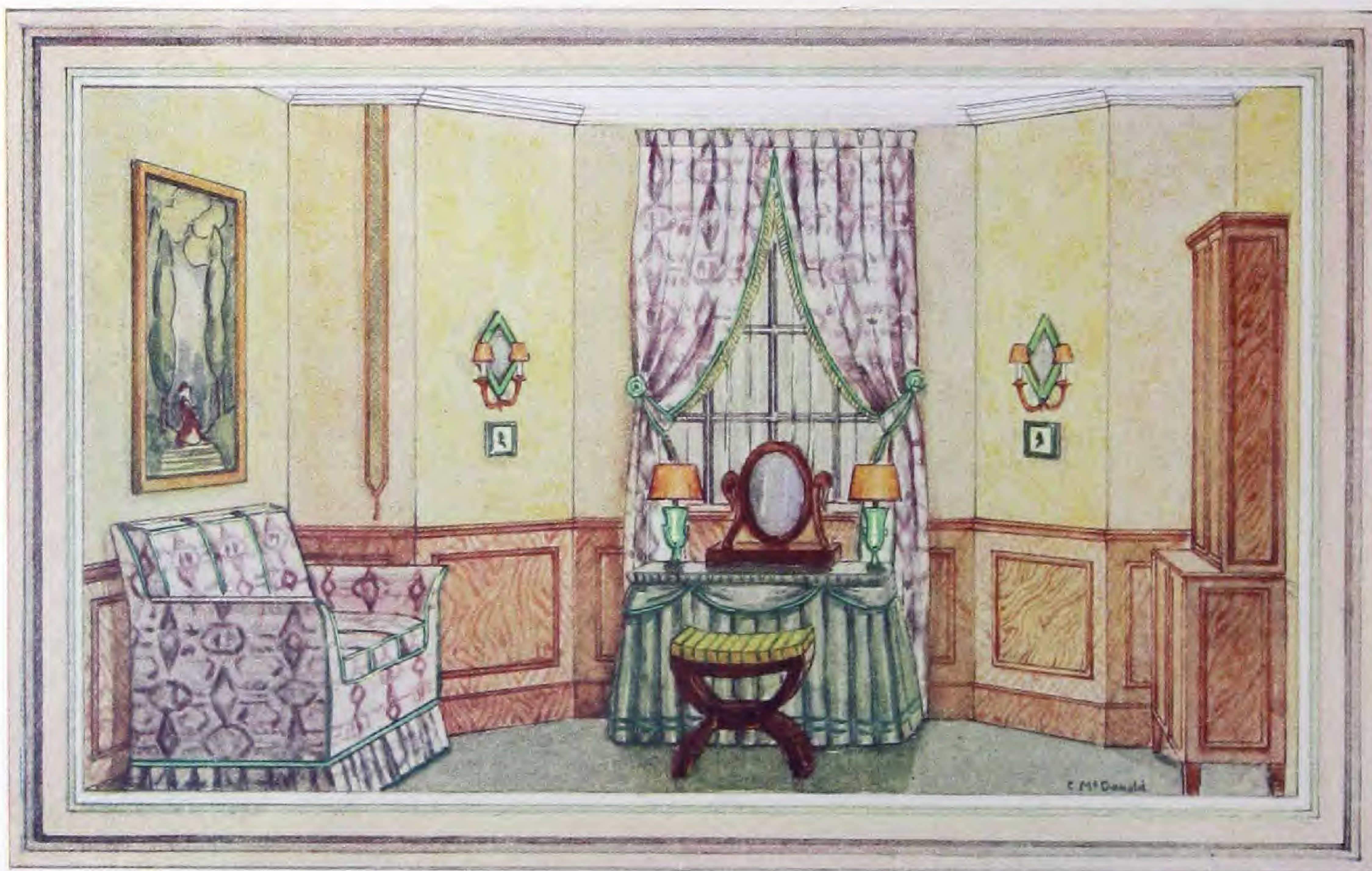
First Floor Plan



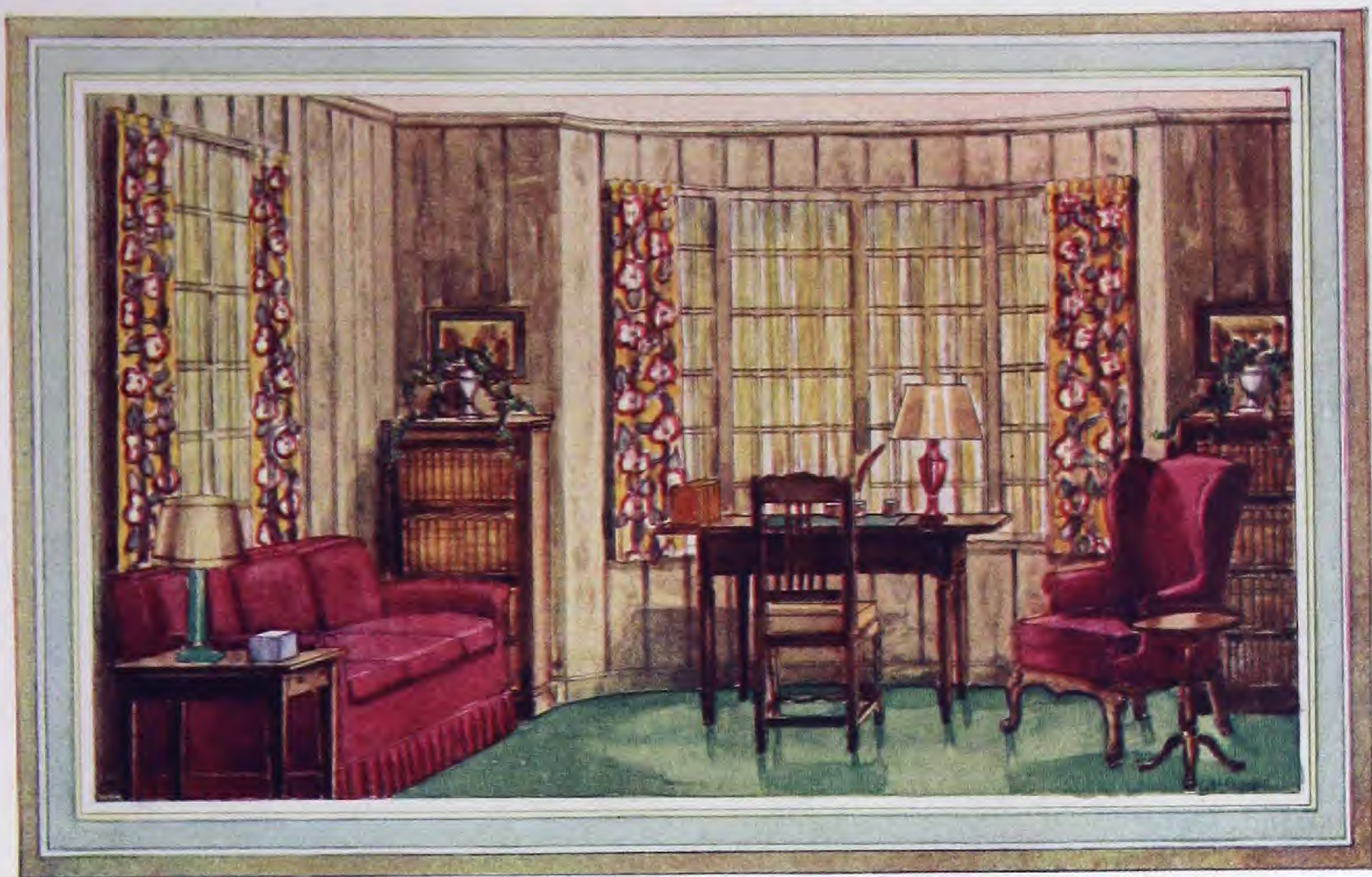
Second Floor Plan



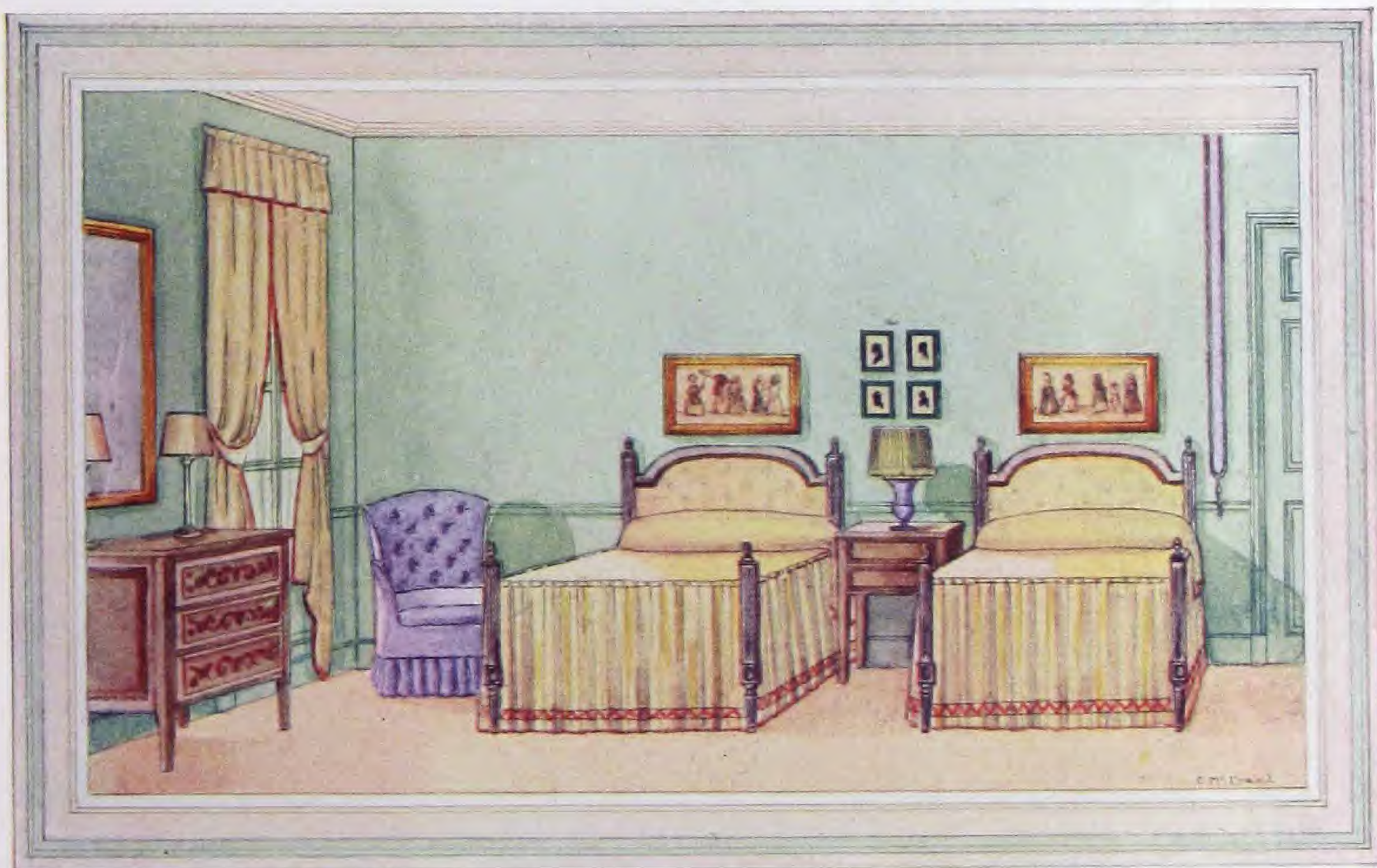
Ceiling, Acme Quality Kalsomine No. 56; Walls, Acme Quality No-Lustre Finish No. 67, Light Tan; Woodwork, Acme Quality Oil Wood Stain, Dark Oak



Ceiling, Acme Quality Kalsomine, White; Walls, Acme Quality No-Lustre Finish No. 55, Light Yellow; Woodwork, Acme Quality Oil Wood Stain, Light Oak



Ceiling, Acme Quality Kalsomine No. 56; Paneling and Woodwork, Acme Quality Oil Wood Stain, Light Oak



Ceiling, Acme Quality Kalsomine No. 51; Walls and Woodwork, Acme Quality No-Lustre Finish No. 70, Light Green



Roof, Acme Quality Shingle Stain No. 10, Bungalow Brown; Stucco Walls, Acme Quality Concrete Finish, Cream; Doors and Shutters, Acme Quality Durable Green, Medium

A COUNTRY HOUSE IN THE FRENCH STYLE

PEABODY, WILSON & BROWN, ARCHITECTS

Long Island and Westchester County in New York State are greatly indebted to the firm of Peabody, Wilson & Brown for many most attractive country houses. Noted as this firm is for its work in this particular field of architectural design, it has also gained a wide reputation as designers of municipal and school buildings of various types. As graduates of leading American universities and architectural schools, and the Ecole des Beaux Arts in Paris, the members of this firm have built up a wide and extensive practice among people of architectural appreciation and understanding. They have been unusually fortunate in their class of clients. An architect can do his best work only when he possesses the complete confidence, sympathy, and backing of his client. Too often the less appreciative type of client attempts to impose his own ideas and preferences upon his architect and interior decorator, regardless of how inconsistent and undesirable his ideas may be.

THE house illustrated on the opposite page is an excellent example of one of Peabody, Wilson & Brown's smaller houses. It, however, well exemplifies their fine work. The walls are covered with a cream painted stucco relieved by the green shutters of the windows and entrance door and the green stained copper of the roof gutters. Raised quoins at the corners and a raised belt course dividing the first and second stories emphasize the style of the house and suggest one type of suburban French villa. The proportion of all the windows and their relation to the wall spaces between them is fine. Nothing adds more dignity and spaciousness to a house than broad, unbroken wall spaces between the window and door openings. As in all formal architecture, the windows of the second story are on an axis with those of the first. In the large living room at the end of the hall the walls and woodwork are painted gray green. One of the most attractive rooms is the study.

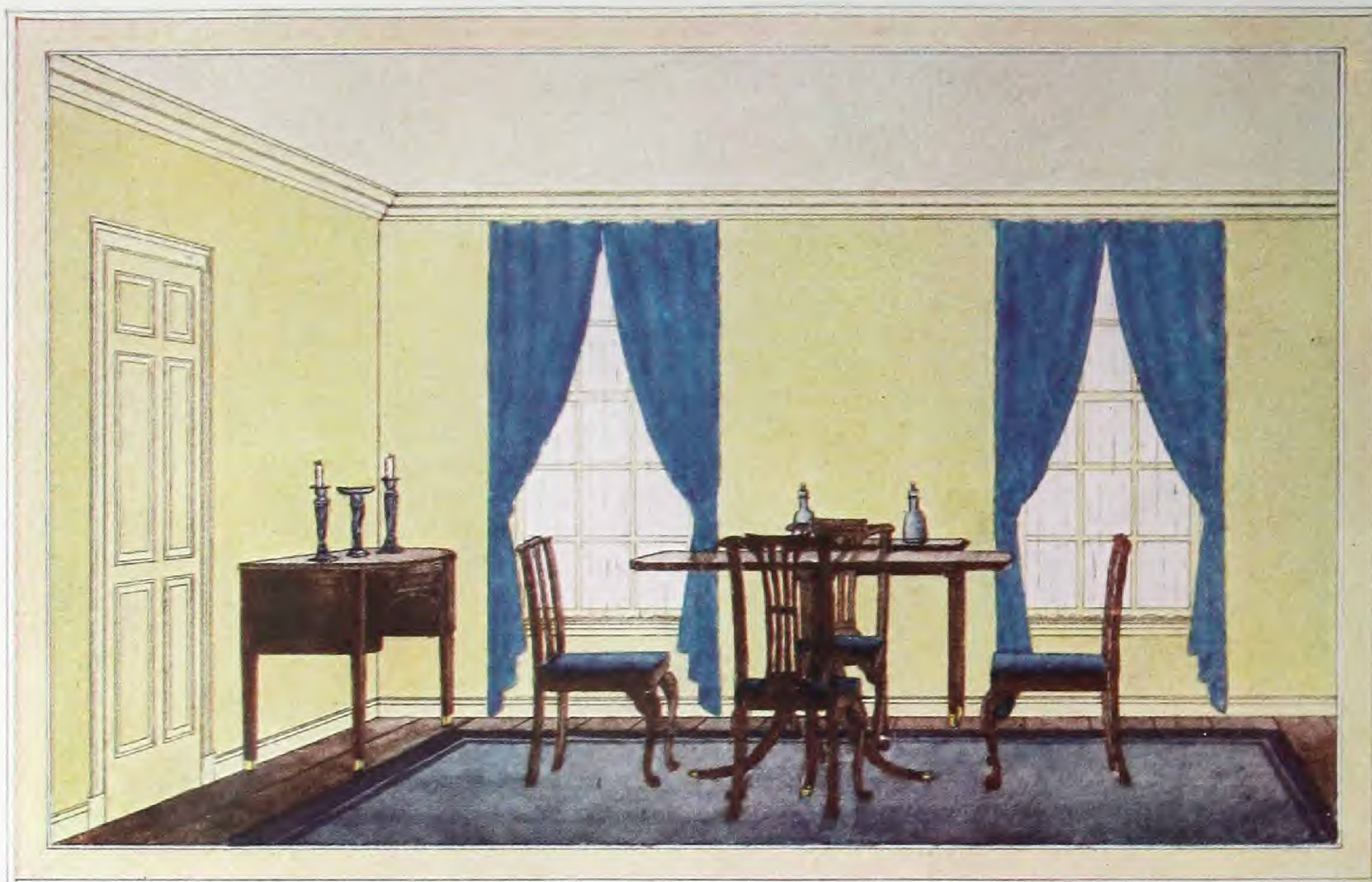
The color scheme in this room is warm gray and rose red. Hooked rugs in gay colors are scattered over the wide-board floor, which is stained dark. As a decorative element in a room, dark rich floors are most effective, and greatly help to hold down and tie together the four walls and the furniture. Book backs with their varied shades also form an effective color decoration. Tones of old parchment or faded morocco leather, the color of old book backs, are effective colors to use on the walls of a library. The walls of the dining room are a shade of yellowish buff and the window hangings and the chair seats are in azure blue. Nothing sets off mahogany furniture better than buff, yellow or gray walls. Where furniture in pine or maple is used such colors as lavender, green and blue are most effective for the walls. It is not inappropriate in rooms of Renaissance design to decorate them in any of the periods of Georgian or Colonial architecture.



First Floor Plan



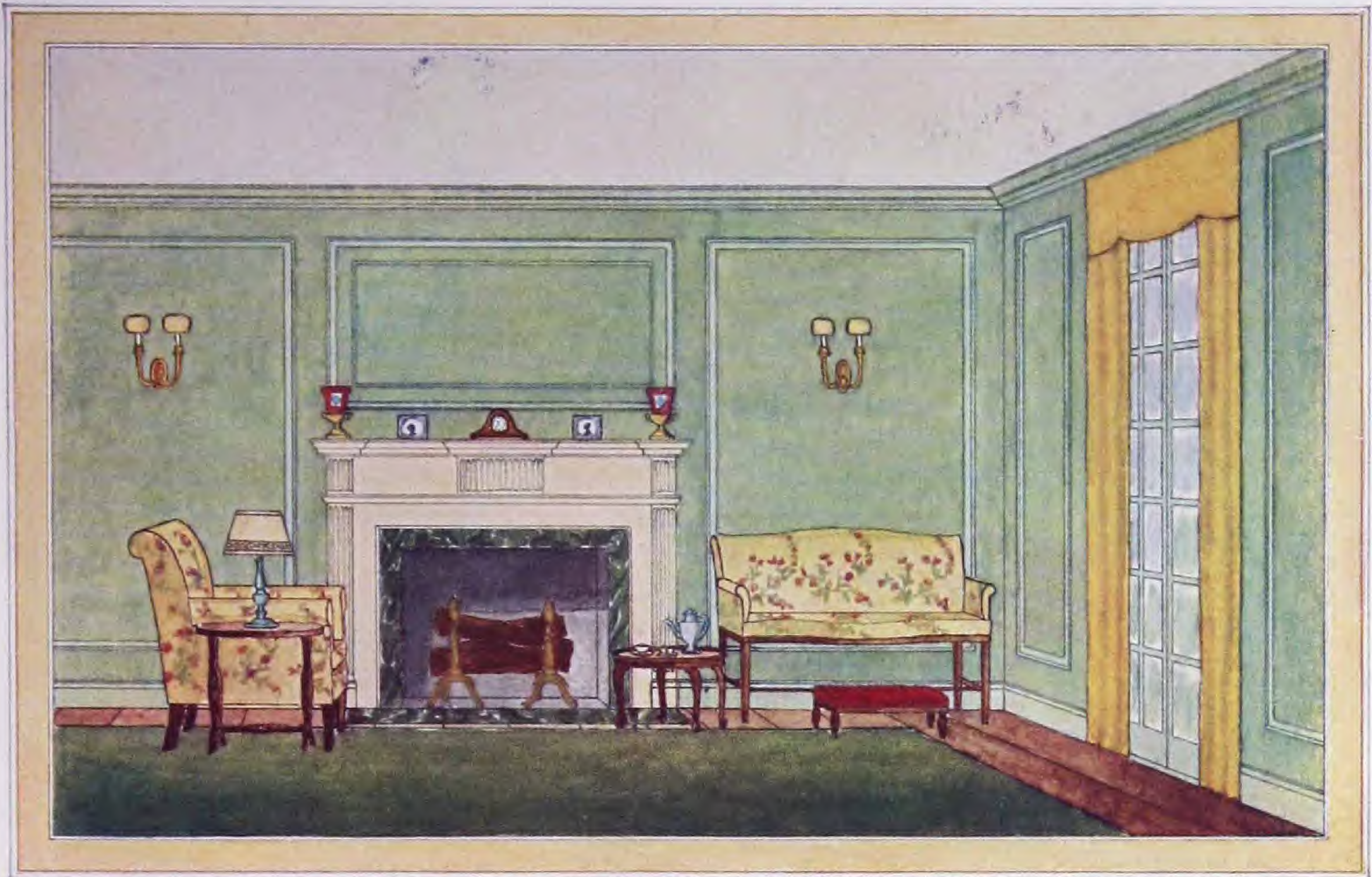
Second Floor Plan



Ceiling, Acme Quality Kalsomine No. 51; Walls and Woodwork, Acme Quality No-Lustre Finish No. 53, Light Yellow



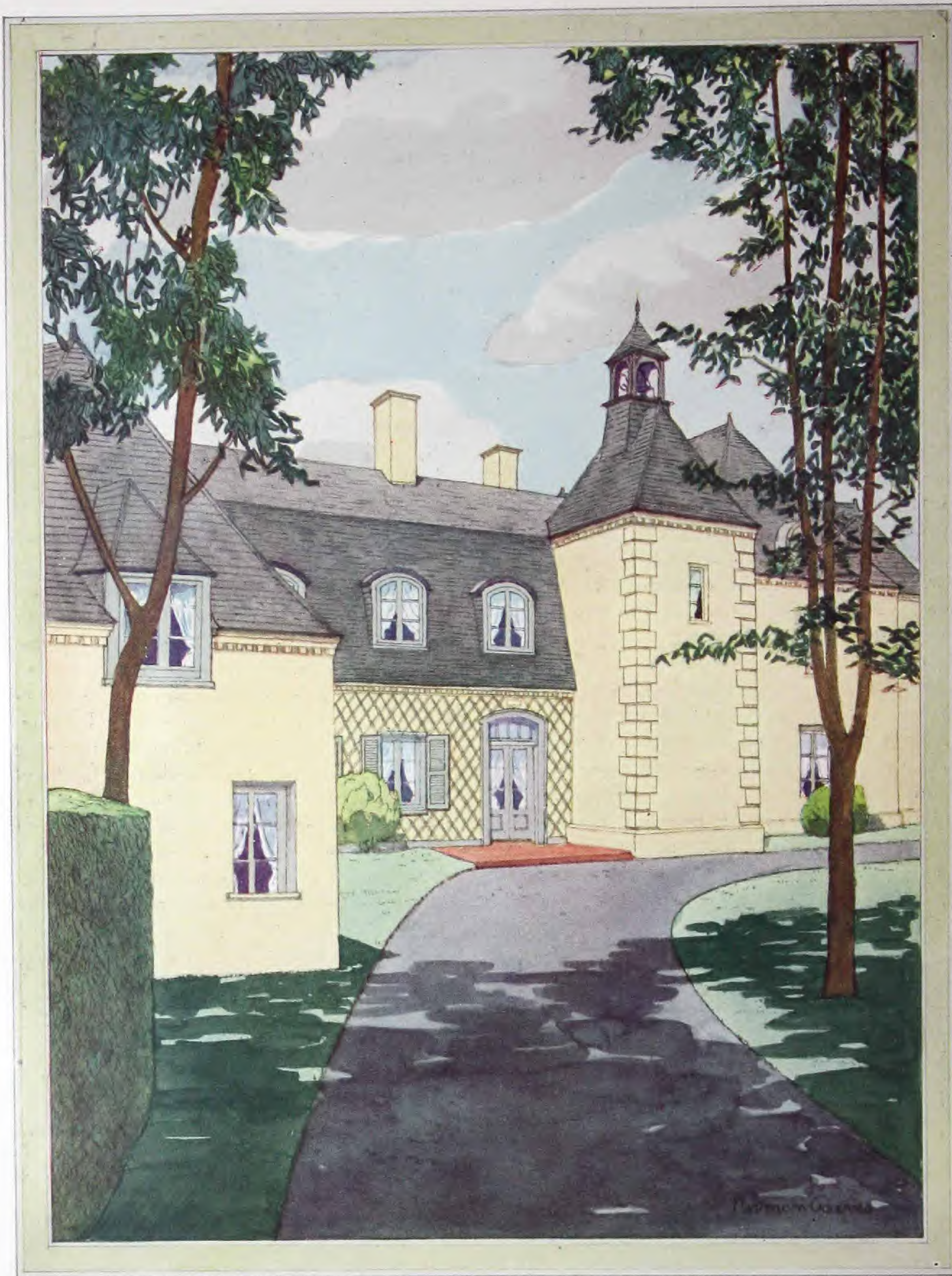
Ceiling, Acme Quality Kalsomine, White; Walls and Woodwork and Trim, Acme Quality No-Lustre Finish, First Coat White; Second Coat No. 66 Scumbled



Ceiling, Acme Quality Kalsomine No. 70; Plaster Walls, Wood Mouldings and Trim, Acme Quality No-Lustre Finish No. 59, Green



Ceiling, Acme Quality Kalsomine No. 51; Walls and Woodwork, Acme-Quality No-Lustre Finish No. 57 and No. 60 Mixed



Stucco Walls, Acme Quality Concrete Finish, Cream; Wood trim, Acme Quality New Era House Paint No. 8, French Gray

A COUNTRY HOUSE IN THE FRENCH STYLE

LEIGH FRENCH, JR., ARCHITECT

The designer of this delightful house, suggestive of the villas and smaller residences found at Versailles, and other Parisian suburbs, is one of the best known among the younger architects of New York City. After many years of study in this country and Europe Mr. French began the practice of his profession at the close of his service in the World War, ten years ago. In this short decade he has risen to a position of prominence as an architect of country houses and is recognized as an authority on French domestic architecture, both city and rural. His book on "The Smaller Houses and Gardens of Versailles," is considered indispensable to anyone who would understand the subtle charm and underlying principles which make these French houses so homelike and so artistic.

OF the many different interesting types of European domestic architecture used as inspiration and precedent for the latest mode in American country house design no type is as inherently suitable and adaptable to our climate and manner of living as the French provincial house. To quote this eminent authority and architect, Mr. French says of this particular house in the Provincial style which forms the subject of this present discussion, that although it is designed in a vein distinctly reminiscent of the type of Norman country house so common in northern France, no attempt has been made to reproduce or adapt some specific original. Although no effort has been made to assemble a composition by piecing and fitting together a collection of features and details borrowed from a variety of sources, yet the essential quality and charm

of the type has been imparted to this house, which is American and not French in the arrangement of its plan, and is thoroughly suited to American conditions of living. In regard to plan, many a French example that is most alluring and artistic externally is not at all suited to American living requirements, or modern conveniences and comfort.

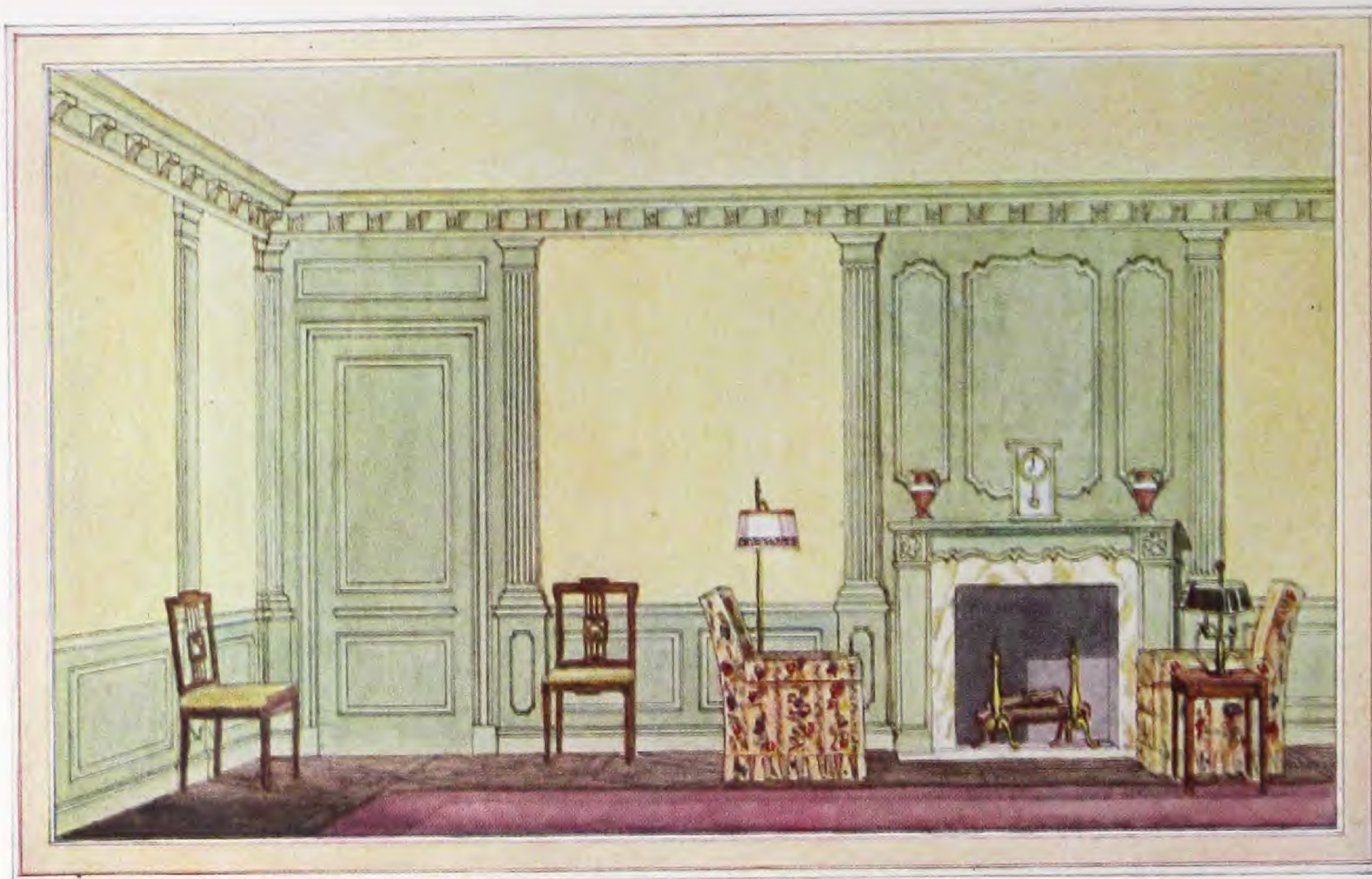
The smooth stucco over the tile is painted a light cream-yellow. All of the casement windows, and their frames are painted white, and the doors and shutters light green. Throughout the house much thought has been given to the color, which has been made to play its full part under the direction of the architect who selected and settled all of the colors as well as the interior furnishings and decorations. Usually the interior decorator decides, selects, and provides all of these important details.



First Floor Plan



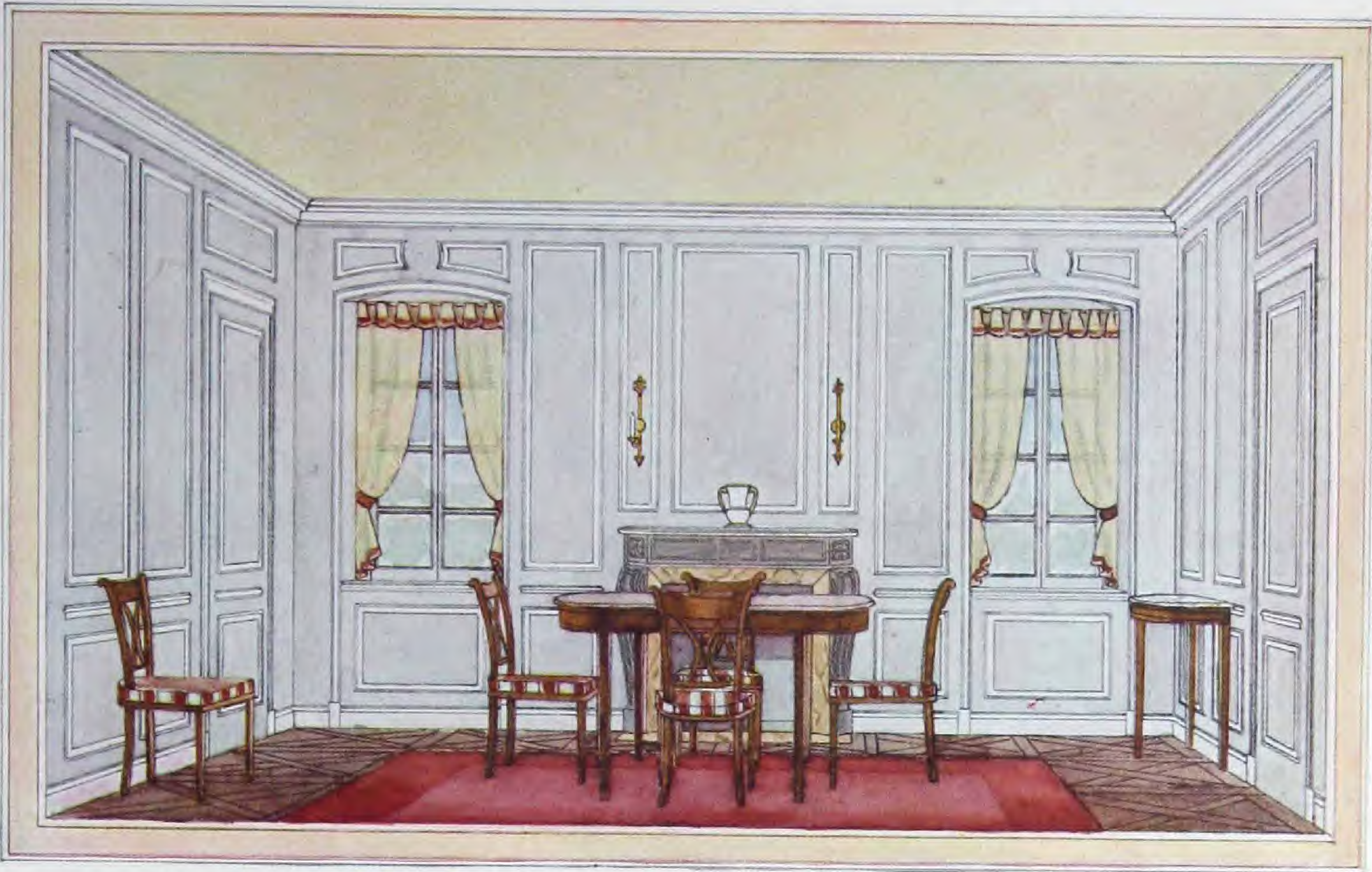
Second Floor Plan



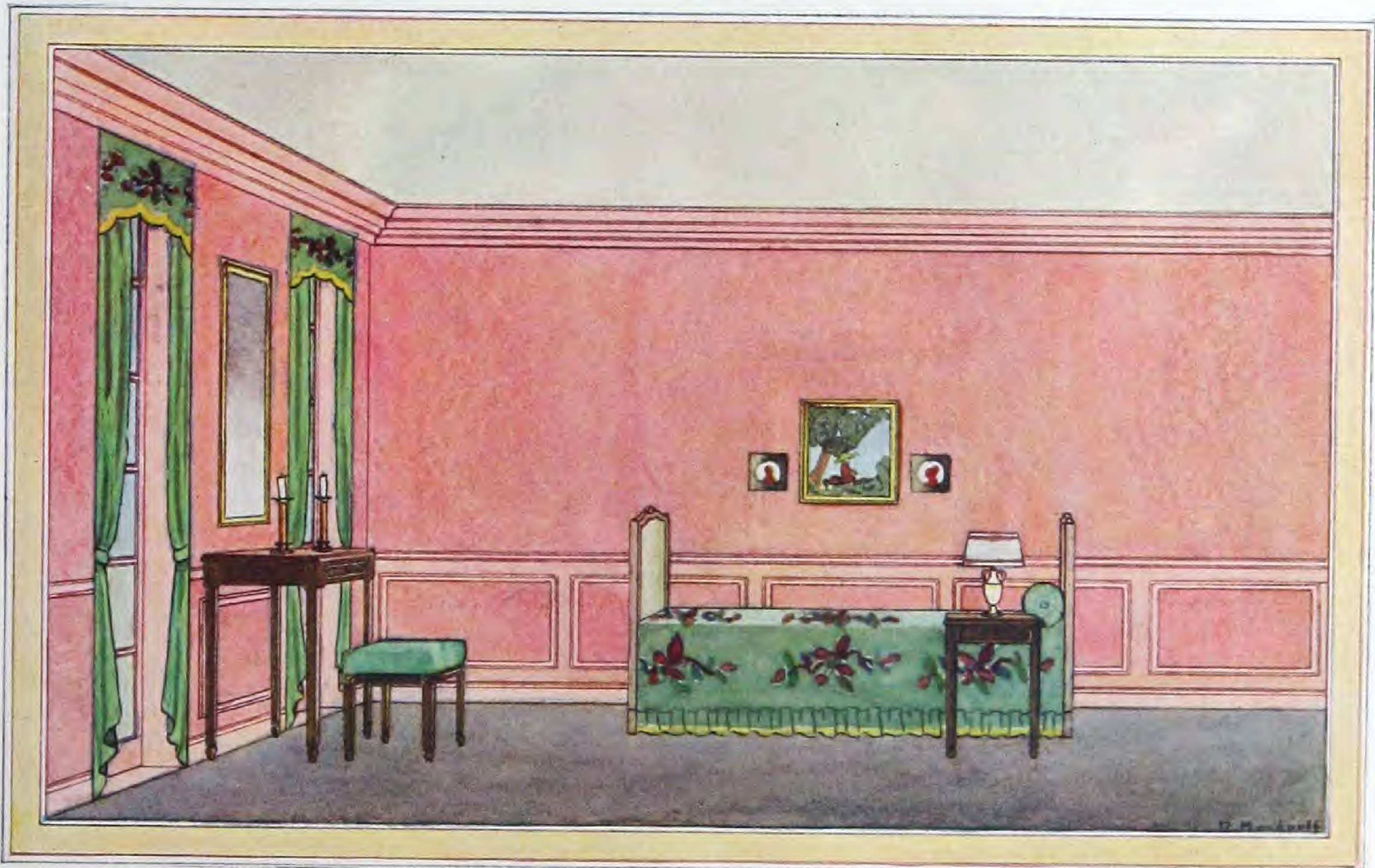
Ceiling, Acme Quality No-Lustre Finish No. 74 Pearl Gray; Woodwork, Acme Quality No-Lustre Finish No. 70, Light Green; Walls, Acme Quality No-Lustre Finish No. 53, Light Yellow



Ceiling, Acme Quality Kalsomine No. 53; Woodwork and Walls, Acme Quality No-Lustre Finish No. 74, Pearl Gray



Ceiling, Acme Quality Kalsomine No. 77; Woodwork, Acme Quality No-Lustre Finish No. 66, Silver Gray



Ceiling, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Woodwork and Walls, Acme Quality No-Lustre Finish, first coat, No. 64 Pink, second coat, White Scumbled



Roof Acme Quality Shingle Stain No. 7, Silver Gray; Doors and Trim, Acme Quality New Era House Paint No. 54, Tan Brown

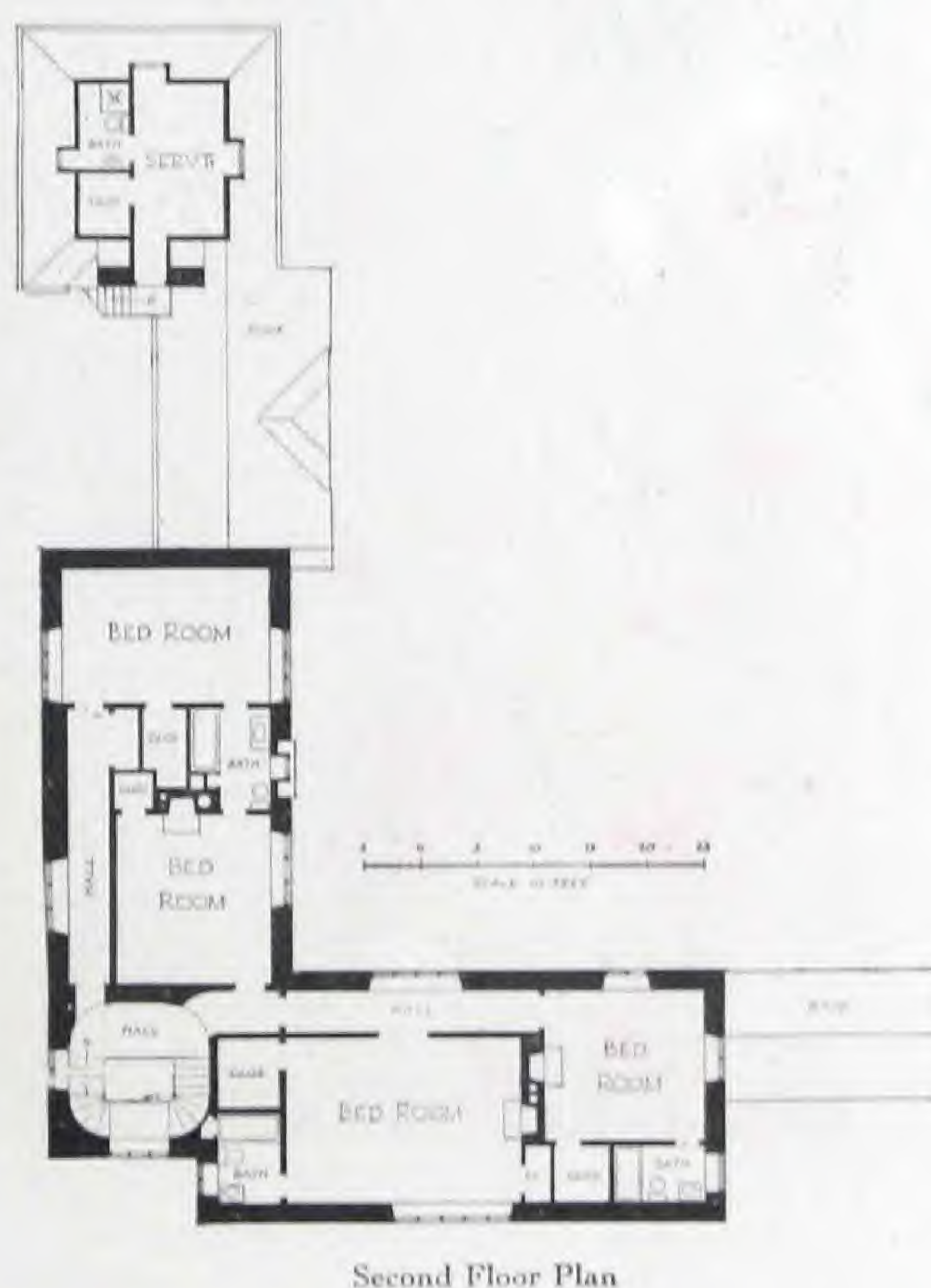
THE FRENCH CHATEAU STYLE ADAPTED TO AN AMERICAN COUNTRY HOUSE

EDMUND B. GILCHRIST, ARCHITECT

Born and brought up in Philadelphia, the son of the founder of the Philadelphia Orchestra, Mr. Gilchrist is entirely a product of the Quaker City. His designs show great imagination, freedom of expression and architectural distinction. It is easy to recognize Mr. Gilchrist's work, as it has as much individuality in character and expression as has the work of all the great artists and architects.

IN the case of this house in the French Chateau style, a local stone is used as the medium of architectural expression. The plan, which is L-shaped, and clearly expressed in the exterior design, seems to ramble up the hill in a pleasingly picturesque and haphazard fashion. The main floor, on which are located the living room and dining room, is reached from the entrance vestibule by three steps, and the dining room, which is on a still higher level, is three steps above the stair hall floor. The kitchen and the pantry are on the same level with the dining room, but the service entrance, onto the driveway, is several steps below this level. An elliptical stairway located in the

corner tower connects the first with the second floor, where four bedrooms and three baths for the use of the owner and his family are located. The house seems much larger than it is. At the rear of the house, in the angle formed by the main building and the long service wing, is an attractive flower garden upon which open the casement windows of all the principal rooms on the first and second floors, as well as the covered porch around the small end library. As is characteristic of all Mr. Gilchrist's interior architecture, great care and excellent judgment have been shown in the selection of colors used in the principal rooms. Color gives interiors warmth and individuality.

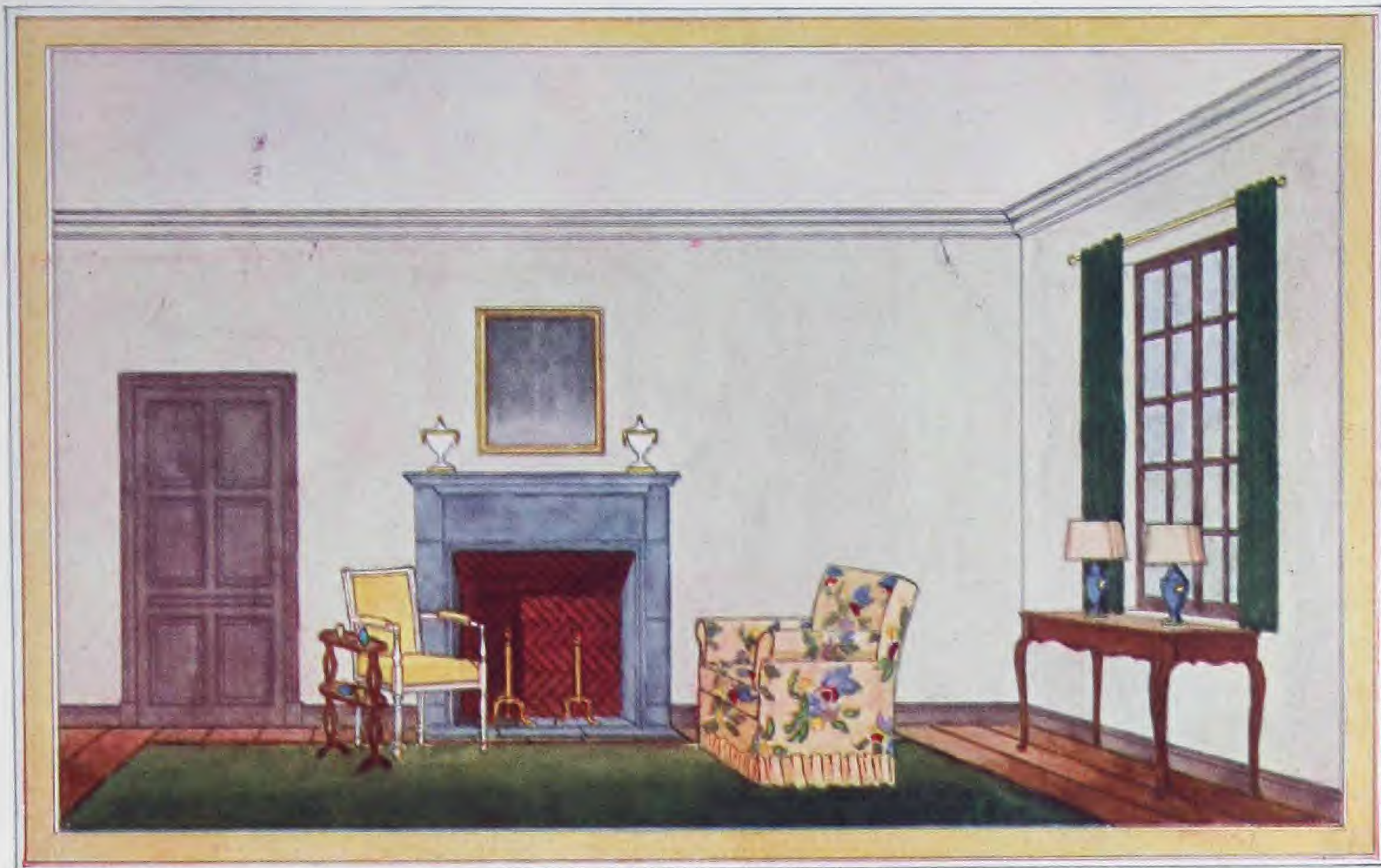




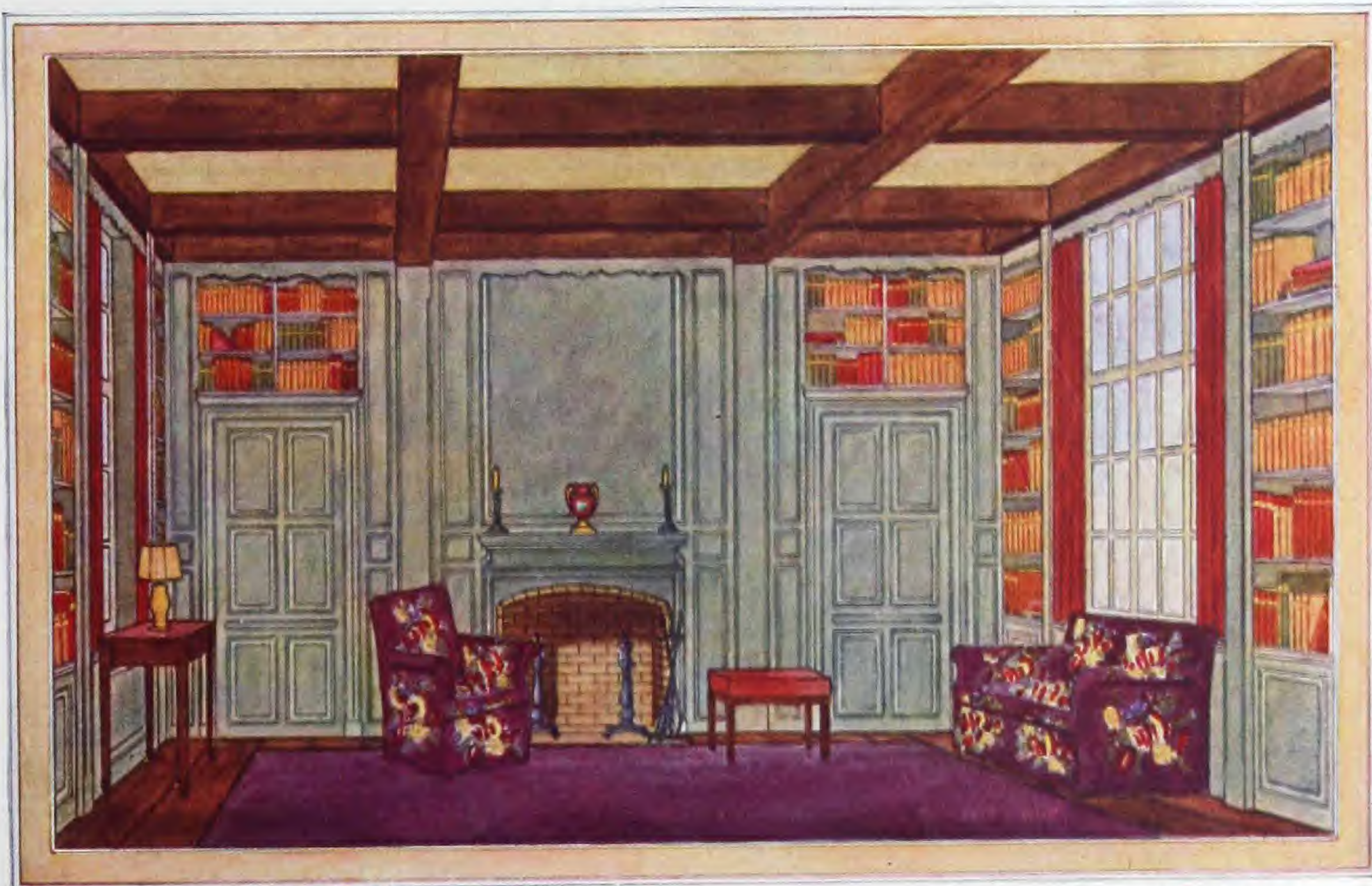
Ceiling, Acme Quality No-Lustre Finish No. 68, Ivory; Woodwork and Walls, Acme Quality No-Lustre Finish No. 53, Light Yellow



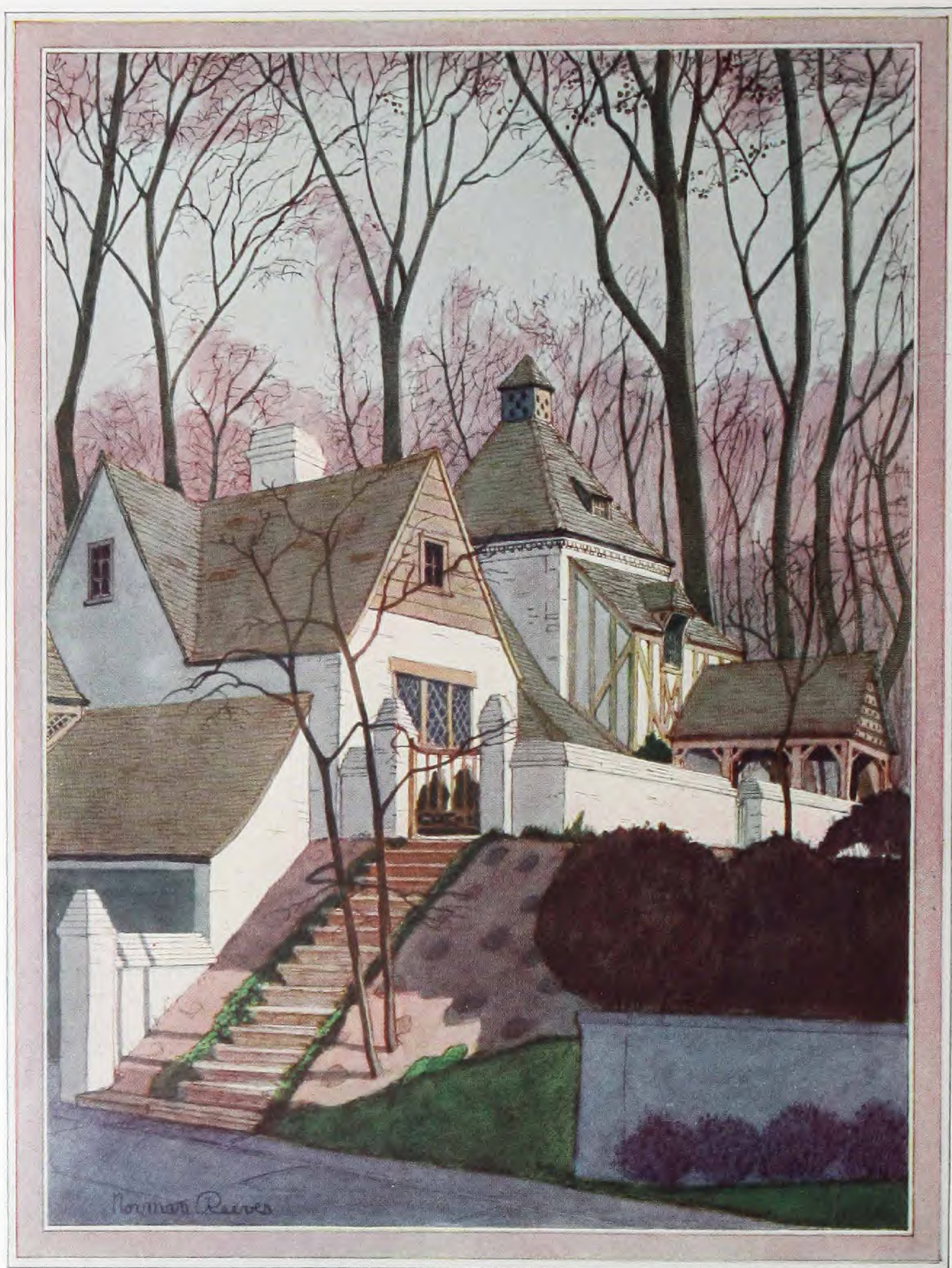
Ceiling, Acme Quality Kalsomine No. 77, Cream; Woodwork and Walls, Acme Quality No-Lustre Finish, First Coat No. 64, Second Coat, White Scumbled



Ceiling, Acme Quality Kalsomine No. 51; Walls, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Trim, Acme Quality Oil Wood Stain, Walnut



Plaster Ceiling, Acme Quality Kalsomine No. 56; Wall Paneling, Acme Quality No-Lustre Finish, First Coat No. 66, Second Coat Nos. 57 and 64, Equal Parts Scumbled; Ceiling Beams, Acme Quality Oil Wood Stain, Dark Oak



Walls, Acme Quality New Era House Paint, Outside White; Roofs and Trim, Acme Quality Shingle Stain, Rich Brown

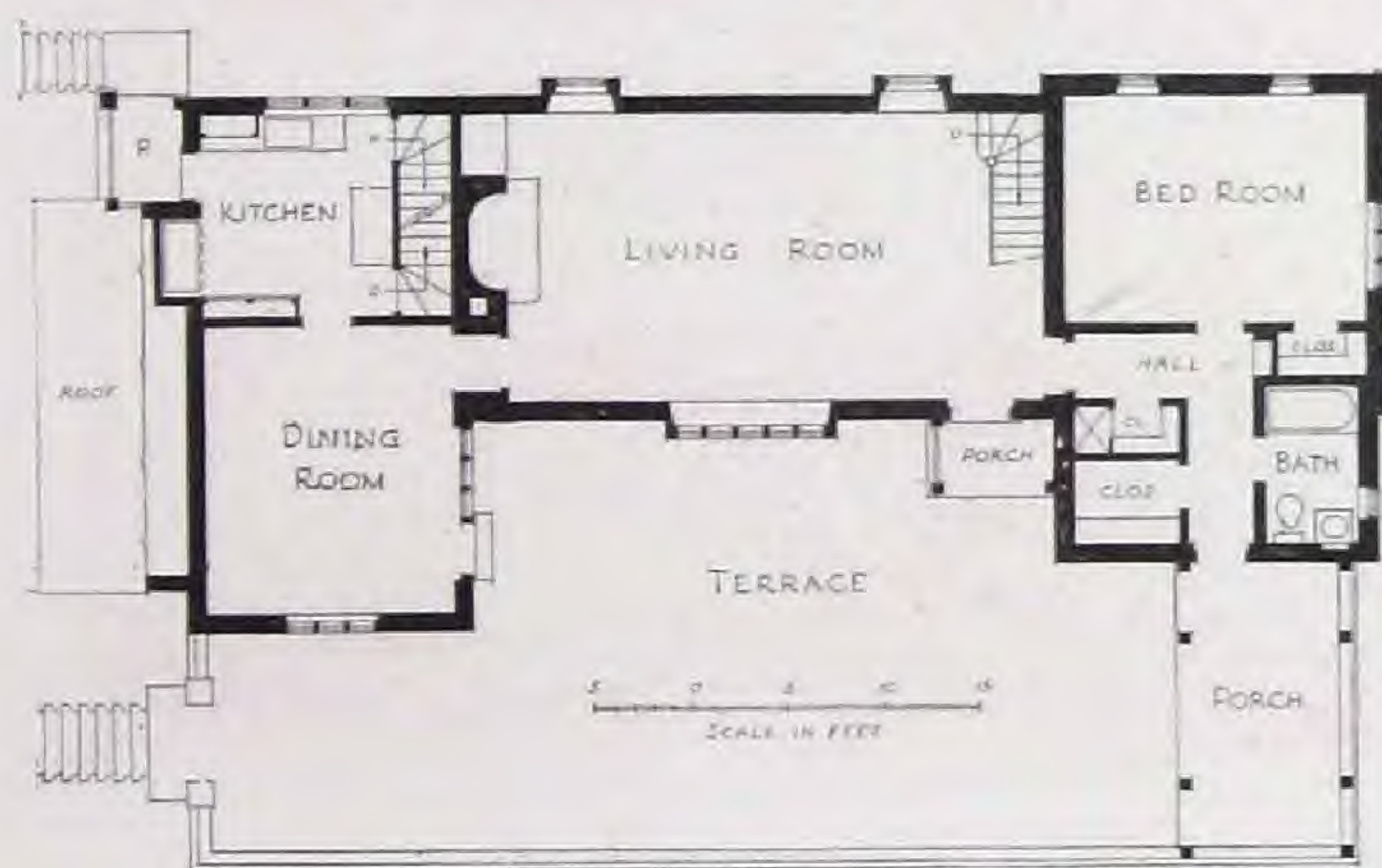
COUNTRY HOUSE IN THE FRENCH PROVINCIAL STYLE

FRANK J. FORSTER, ARCHITECT

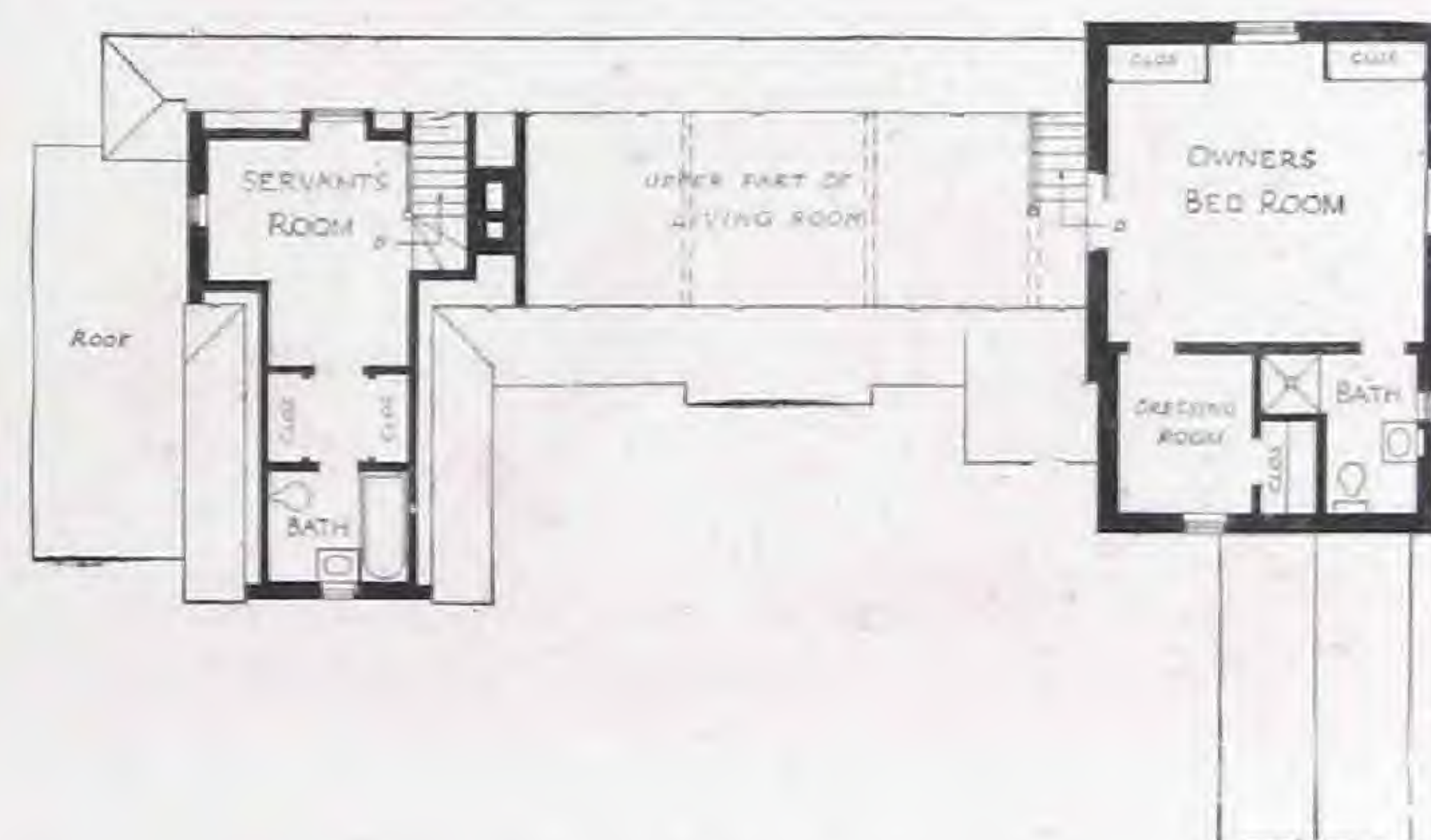
Among the many architects who specialize in the designing of American country houses, probably no one of them is better known than Mr. Forster. As was the case with the late Bertram G. Goodhue and with many of the leading architects of today, this talented young man was largely self-taught. He obtained his architectural training and appreciation through extensive and repeated travels through the British Isles and Europe, where he sketched and made measured drawings of architectural subjects. After several years spent in the offices of a number of different New York architects, Mr. Forster began practicing his profession independently. His work then as now was mainly in the English and French country house types.

MR. FORSTER'S interest in English and French architecture arises from a realization that both of these styles of country houses are eminently suited for use in America, and are perfectly adapted to our climate and countryside, and that they are, furthermore, part of our direct racial inheritance. His country houses combine to a remarkable degree an appreciation of the picturesque and an understanding of composition and plan in architectural design. He has twice received recognition from the Architectural League of New York, first in 1927 when he was awarded the Silver Medal in Architecture, and again in 1928 when he received Honorable Mention on account of this house in the Normandy style, a rendering of which appears on the opposite page. This design is included in this collection of country houses, because it is not only one of the best examples of Mr. Forster's work in the French Provincial style but also because the plan is very convenient and practical and the design is carried out with a strong feeling for composition and the pictur-

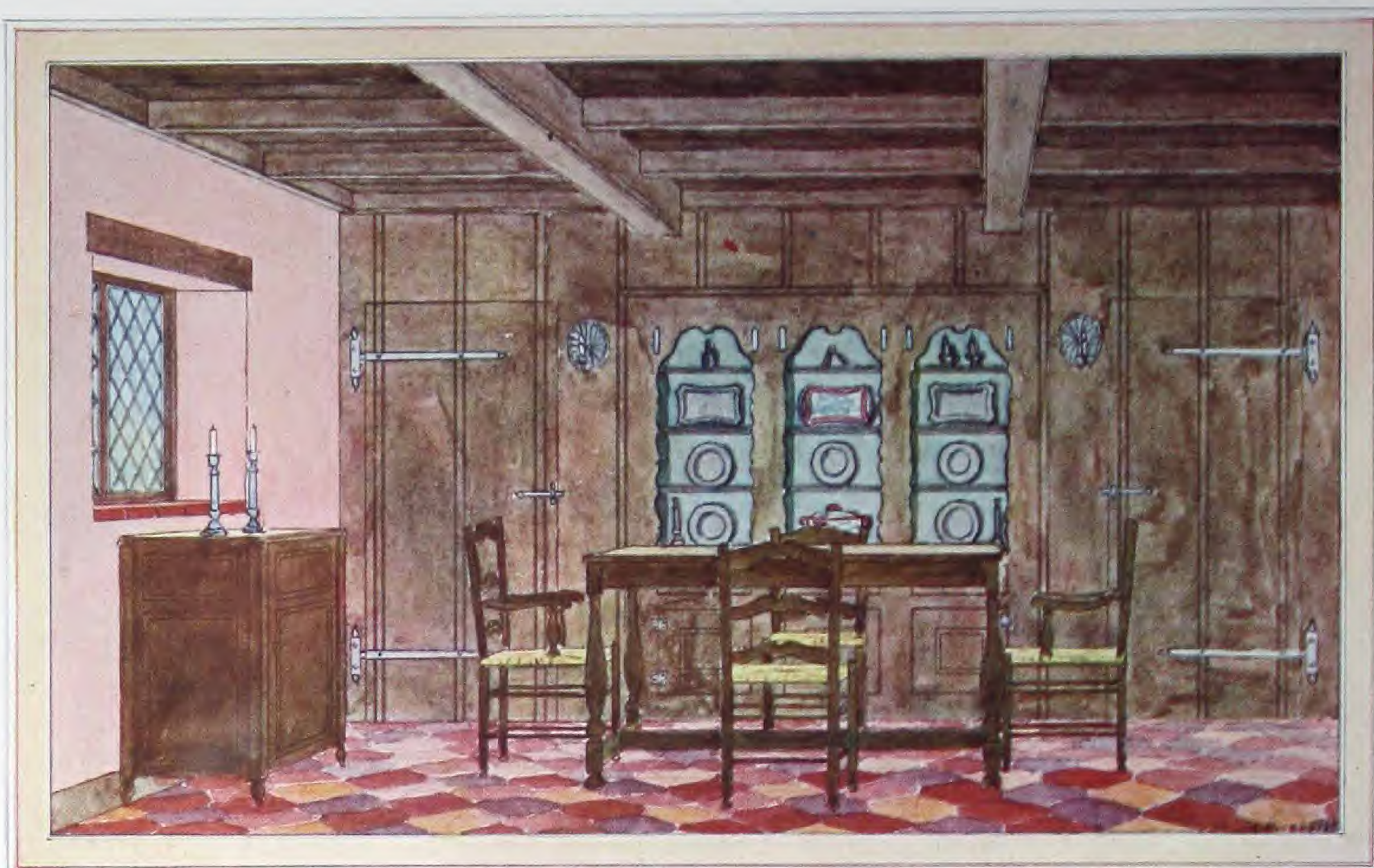
esque. A large living room with buff painted plaster forms the main part of the house. At one end is located the dining room painted old rose, above which is a room and bath for two servants, while at the other end are two bedroom suites, one located on the first floor and one on the second. Part of the bedroom suite on the first floor is a hallway, which connects the living room with a covered porch, extending out onto the broad terrace in front of the house. Doors from both the living room and dining room open onto this paved court. A small gateway at one end opens onto the flight of steps which leads down to the entrance drive and garage courtyard. In the accompanying sketch of this house these steps are shown in the foreground with the dining room bay immediately above. In the background at the right of the high, two-story bedroom section of the house is the covered porch which opens onto the paved terrace. Located on a wooded hillside, the design of this house is admirably suited to its informal surroundings and location.



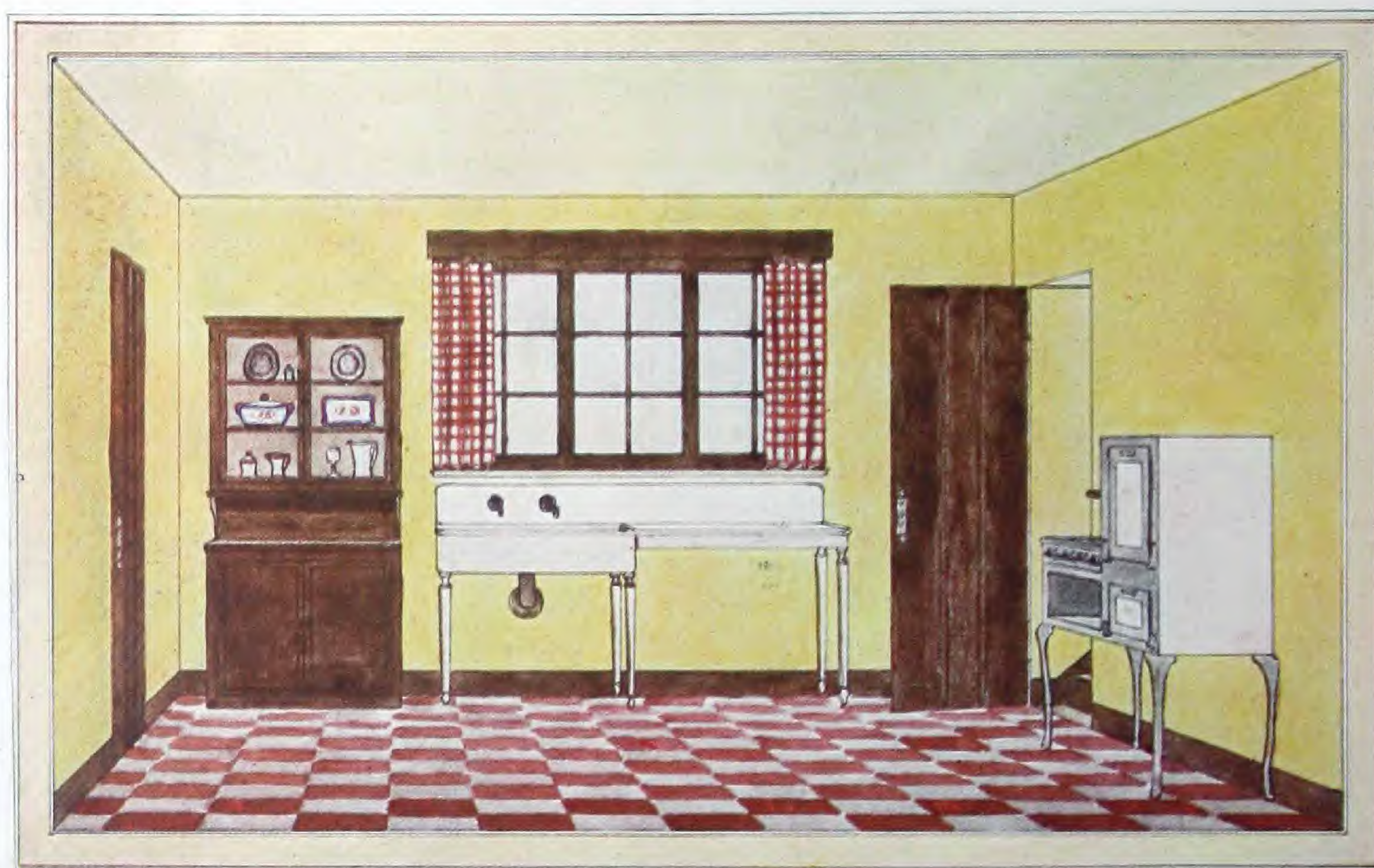
First Floor Plan



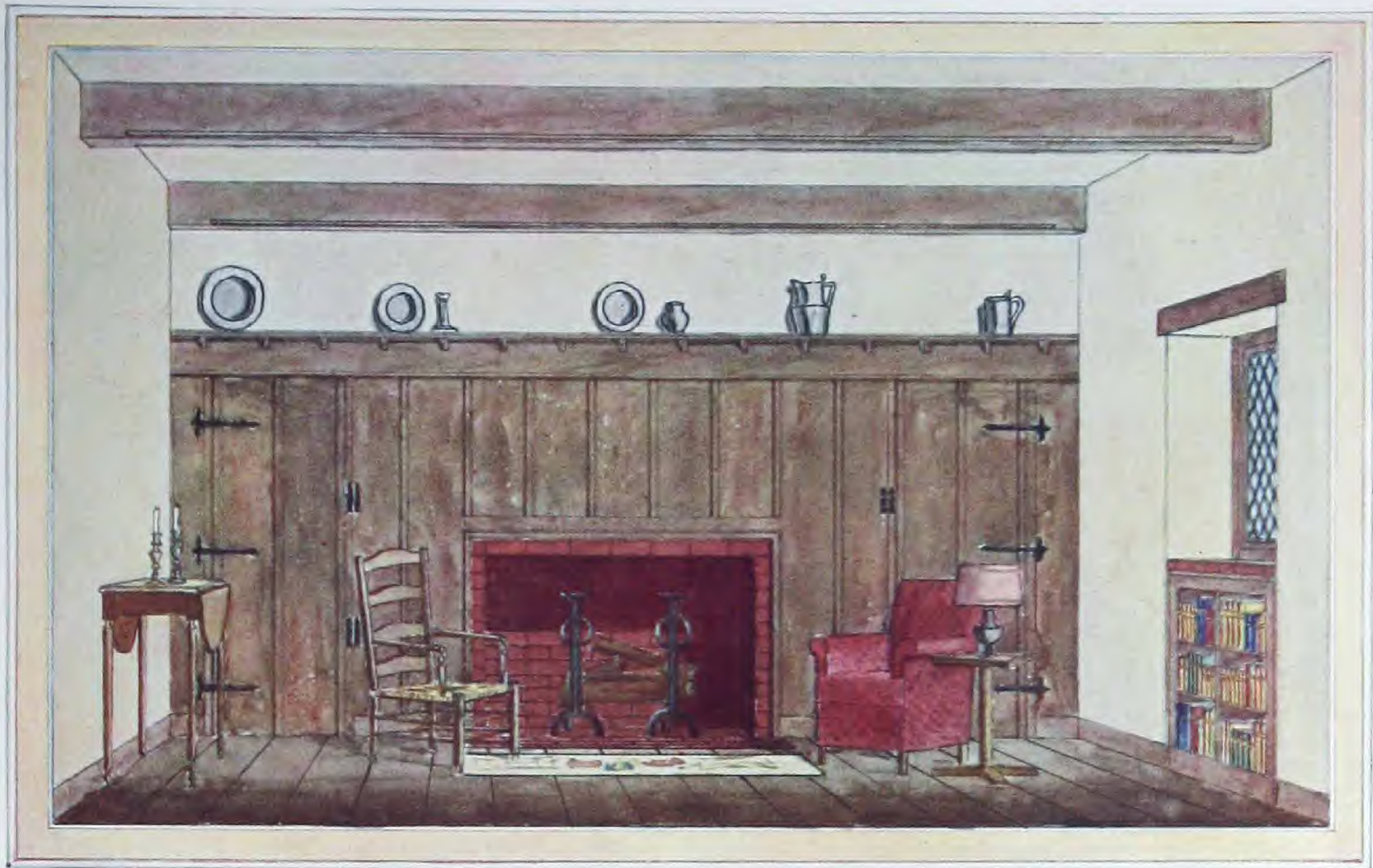
Second Floor Plan



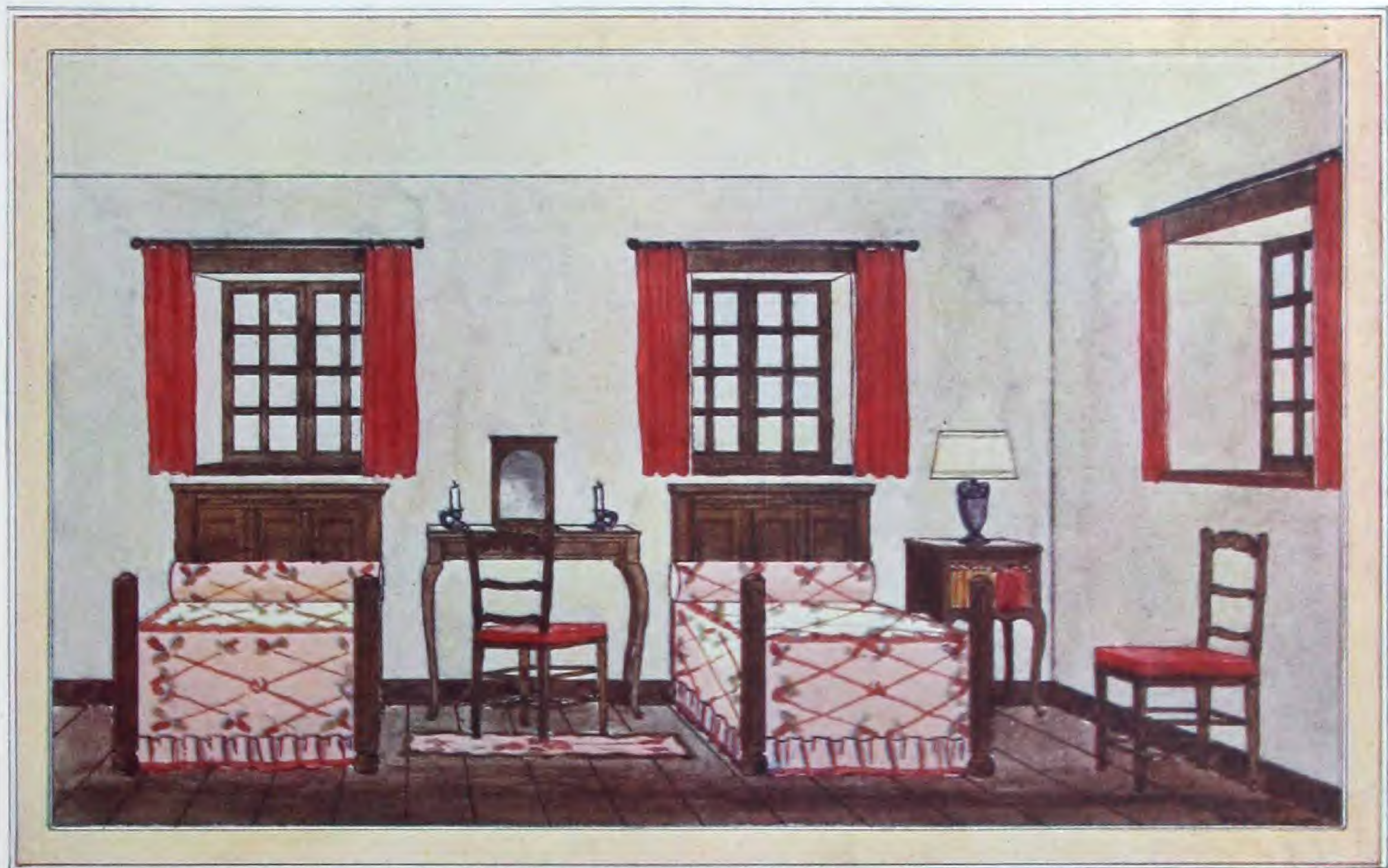
Woodwork, Ceiling Beams and Panels, Acme Quality Oil Wood Stain, Dark Oak; Plaster Walls, Acme Quality No-Lustre Finish, First Coat No. 64, Second Coat, White Scumbled



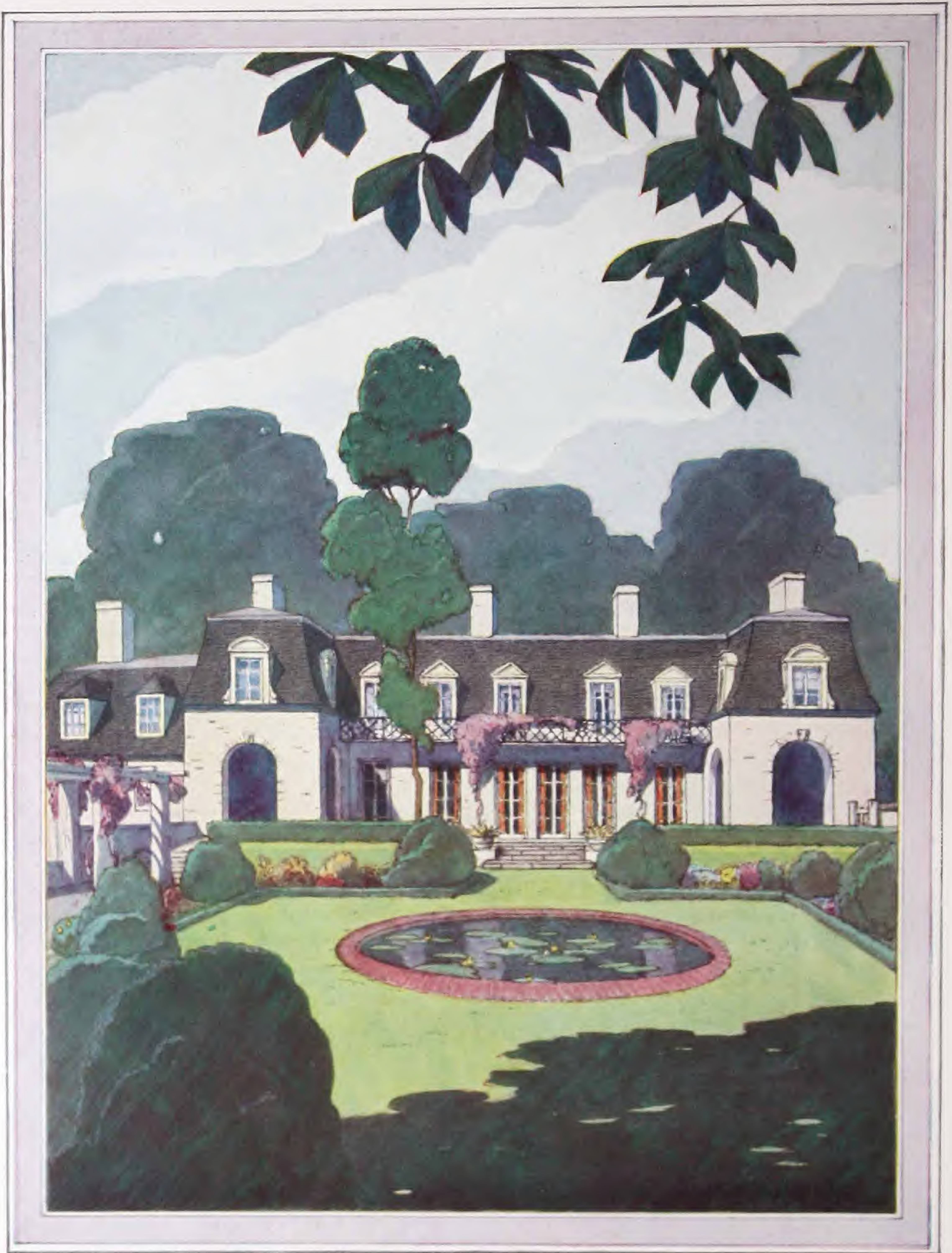
Ceiling, Acme Quality Kalsomine No. 77; Wood Trim, Acme Quality Oil Wood Stain, Walnut; Walls, Acme Quality Interior Gloss Finish No. 506, Medium Yellow



Ceiling, Acme Quality Kalsomine No. 53; Walls, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Woodwork and Beams, Acme Quality Oil Wood Stain, Walnut



Ceiling, Acme Quality Kalsomine No. 81; Walls, Acme Quality No-Lustre Finish No. 66, Silver Gray; Trim, Acme Quality Oil Wood Stain, Walnut



Roof, Acme Quality Shingle Stain No. 7, Silver Gray; Walls and Trim, Acme Quality New Era House Paint, Outside White

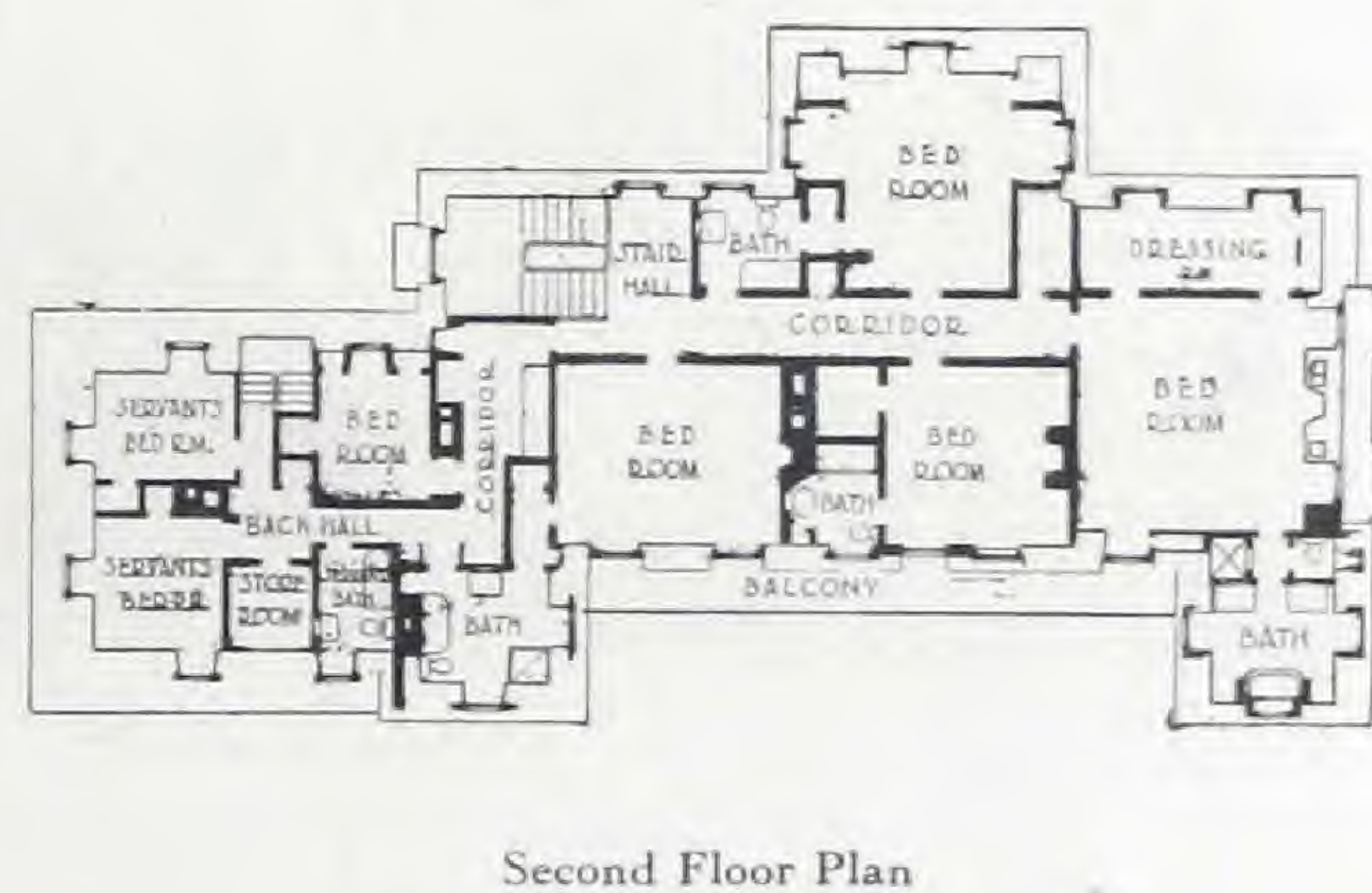
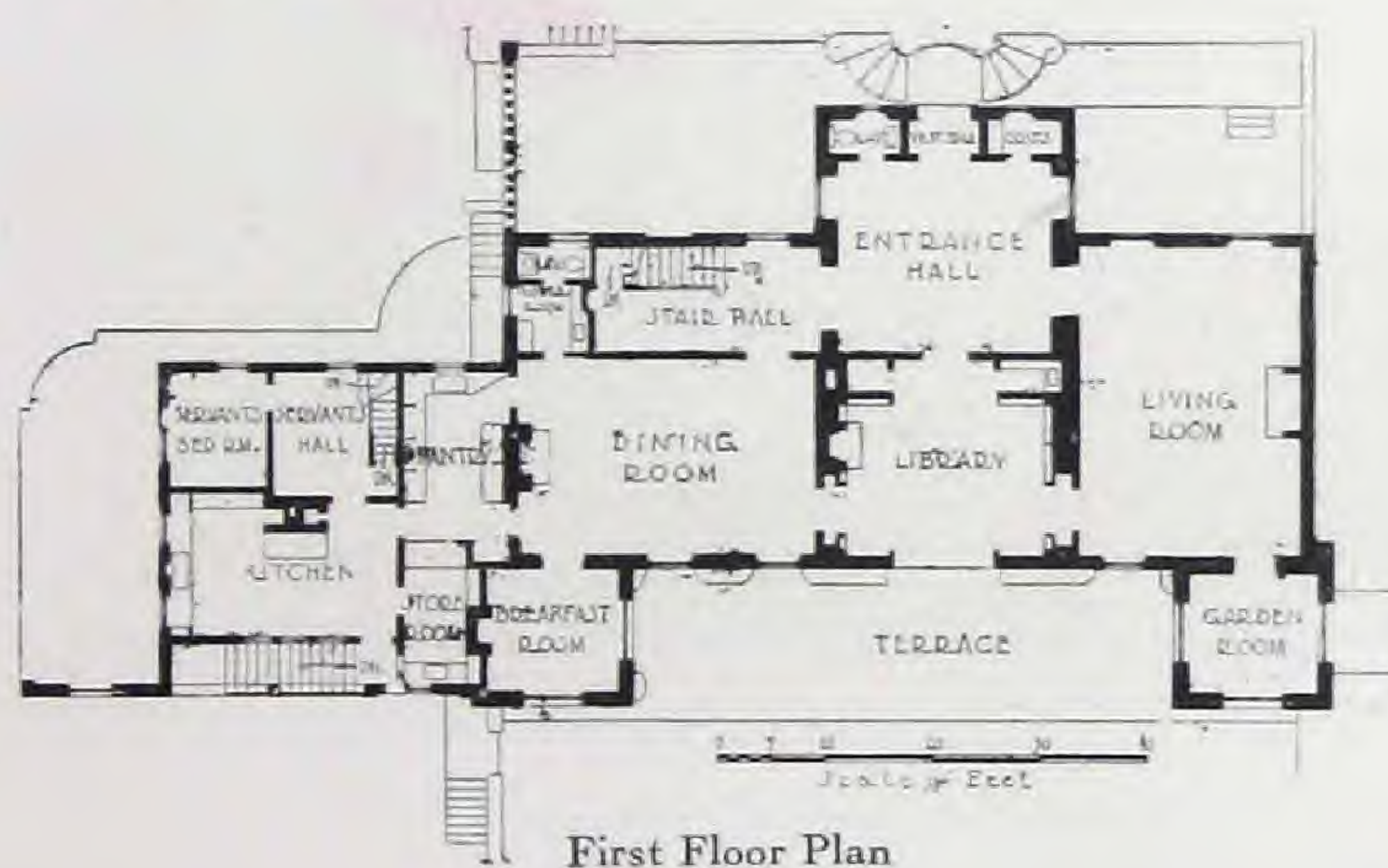
A HOUSE IN THE STYLE OF THE FRENCH SUBURBAN VILLA

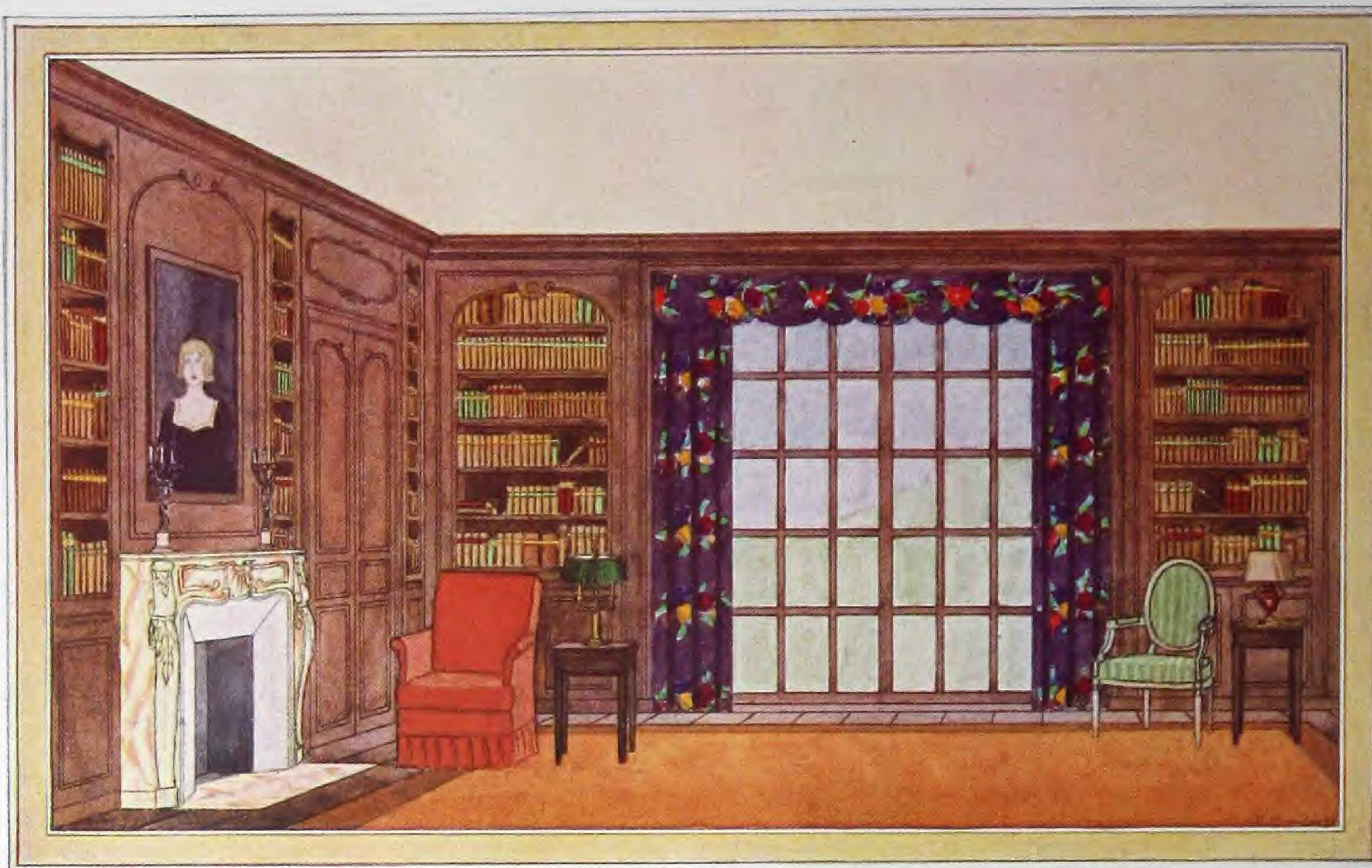
THOMAS HARLAN ELLETT, ARCHITECT

Among the several architects in New York who thoroughly understand the adaptation of French suburban and country architecture for use in American houses, no one is more talented or successful than Mr. Ellett. His training has well fitted him to appreciate and understand the several phases of French and English domestic architecture. Graduating from the Architectural School of the University of Pennsylvania, Mr. Ellett continued his studies in Paris and at the American Academy in Rome. The several years thus spent were followed by extensive travel in England and Europe. Returning to this country, his early office training was secured with the firm of McKim, Mead & White. Thirteen years ago Mr. Ellett opened his office for the practice of architecture, which was interrupted shortly after by two years of service as an officer with the A. E. F. in France. At the close of the World War Mr. Ellett resumed practice in New York, where he has become well known as a designer of large country houses, receiving in 1928 the Architectural League Medal for Domestic Architecture. He was also selected by the United States Government to design the American Memorial Military Chapel for the St. Mihiel Cemetery at Thiaucourt, France.

MR. ELLETT'S work is noted for its individuality, charm and picturesque quality. Even in his more formal houses, such as this delightful Long Island villa shown on the opposite page, there is a certain artistic quality which combines well with the architectural dignity found in the French Renaissance. This long, low house with its sunny, open forecourt, balanced by a covered pavilion on either side, has an unusual amount of hospitable and domestic charm. This attractive Long Island villa is as interesting in plan as it is in elevation. A large entrance hall and library occupy the center of the house with a spacious living room on one side opening onto the entrance court and also upon the garden terrace and the pavilion. On the opposite side is a stair hall and large dining

room. The latter also opens onto the garden terrace and the other small pavilion, which in this case is used as a breakfast room. Beyond the dining room is located the service department, containing pantry, kitchen, servants' hall and bedroom. On the second floor there are five master bedrooms and baths, and closets. As Mr. Ellett built this house for a well known interior decorator who designed all of the interior decorations, the house is unusually interesting and attractive. Combinations of harmonious and delightful colors give individuality and charm to each room. French architectural details as well as decorations have been used throughout, so there is a very decided consistency in the entire house, which quality is too often neglected and overlooked in the modern American country house.

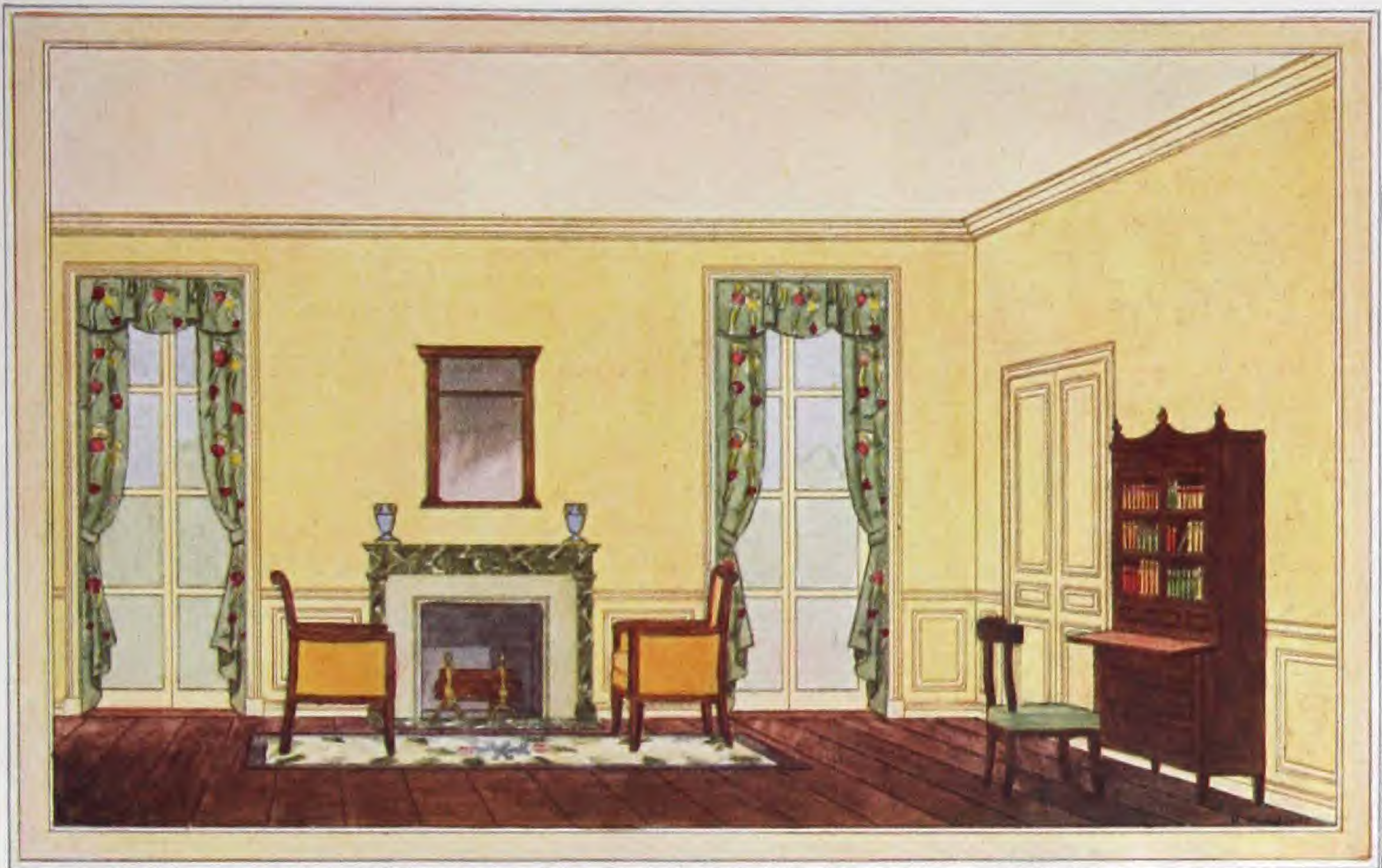




Ceiling, Acme Quality Kalsomine No. 51; Doors and Wall Paneling, Acme Quality No-Lustre Finish No. 77, Deep Tan



Ceiling, Acme Quality Kalsomine No. 53; Doors and Woodwork, and Plaster Walls, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Landscape Decorations, Acme Quality No-Lustre Finish No. 66, Silver Gray.



Ceiling, Acme Quality Kalsomine No. 77; Walls and Woodwork, Acme Quality No-Lustre Finish No. 53, Light Yellow



Ceiling, Acme Quality Kalsomine, White; Walls and Trim, Acme Quality No-Lustre Finish, White



Roofs, Acme Quality Shingle Stain, Forest Green; Walls and Trim, Acme Quality New Era House Paint, Outside White;
Blinds, Acme Quality Durable Green, Medium

A COUNTRY RESIDENCE IN COLONIAL FARMHOUSE STYLE

ROBERT O. DERRICK, ARCHITECT

One of the leading and best known American architects of country residences is Robert O. Derrick of Detroit. After graduating from Yale University and the Architectural School of Columbia University, he traveled and studied in England and France. Three years of service in the World War delayed his start as a practicing architect. After practical experience in one of the large architectural offices of New York, Mr. Derrick became a partner in the architectural firm of Brown & Preston, in Detroit. On the retirement of these two architects a few years later, the firm of Robert O. Derrick, Inc., was formed, and for the past five years has been recognized as one of the leading architectural firms in Detroit. Many of the most important residences and clubs erected in and around Detroit during the past five years have been designed by Mr. Derrick.

IN this unusually attractive example of his work all of the distinguishing characteristics of the Connecticut farmhouse style have been successfully incorporated. The house is entered through a small hall with a battened front door and heavily balustraded stairway. The walls are painted yellow and woodwork green. The large living room is a successful modern example of early American architecture. The ceiling is made of rough hewn timbers with wide planks above. The treatment of the chimney-piece, as well, perfectly carries out the farmhouse style. Hooked rugs in bright tones give color warmth and blend harmoniously with old rose painted walls. The dining room with its old fashioned kitchen fireplace and side oven partly walled with heavy oak boards, a beam and plank ceiling, early American furni-

ture in pine and oak and quaint hooked rugs on the floor, reproduces perfectly an old New England kitchen. Here the yellow painted plaster walls and peacock green rugs add gaiety to what might otherwise be a rather somber room. The bedrooms are very interesting with their painted plank walls and ceilings and wide oak boarded floors. In spite of the rough crudeness of the interior finish and detail, there is no bleak, bare severity in the atmosphere of this country house. Well chosen and harmonious colors dominate the interior decorations of every room. It must be a constant joy to live in a house which so radiates warmth of color. In the hands of one who understands the value of color as well as consistency in style, it is remarkable what masterpieces may be achieved in the art of interior architecture.



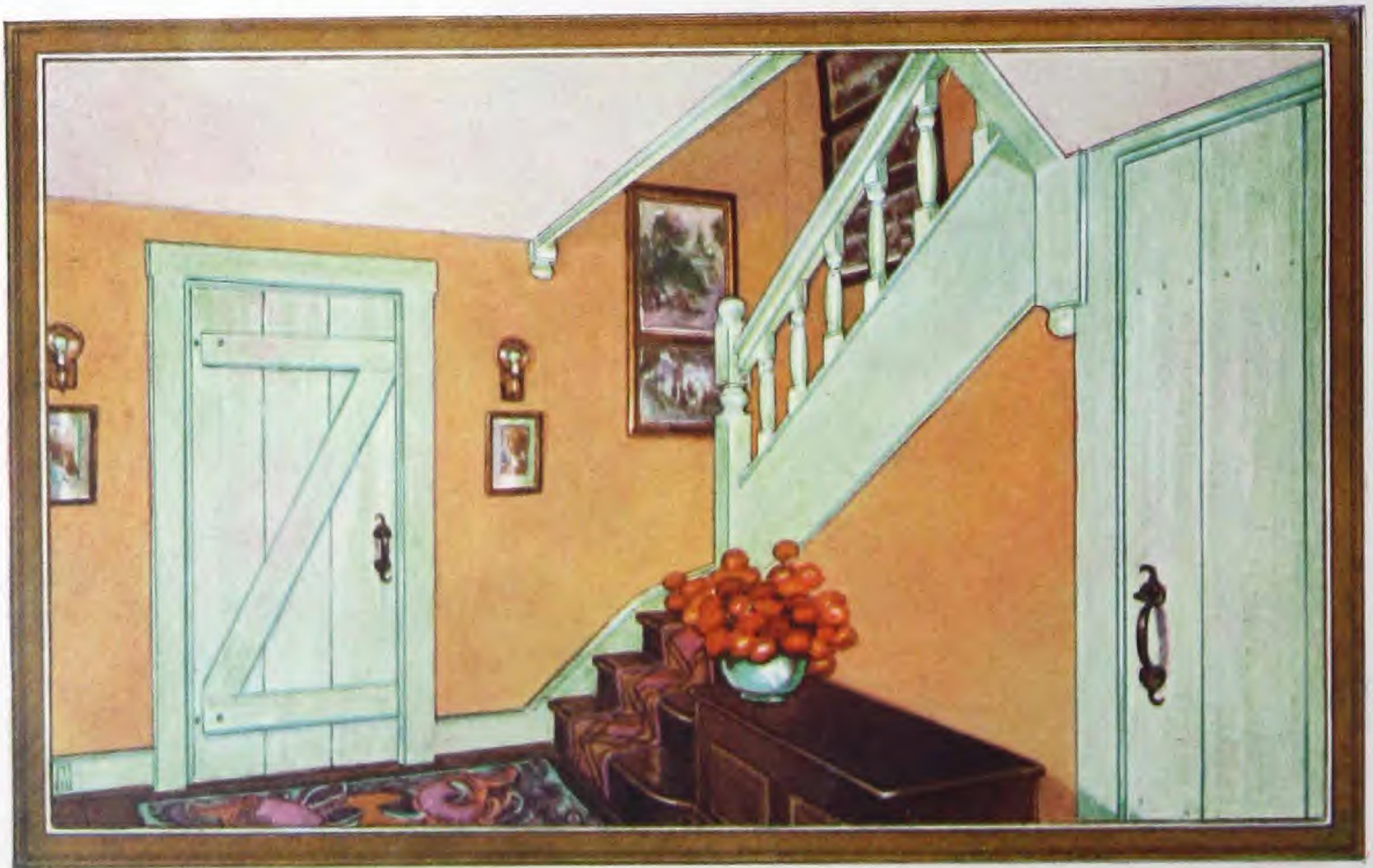
First Floor Plan



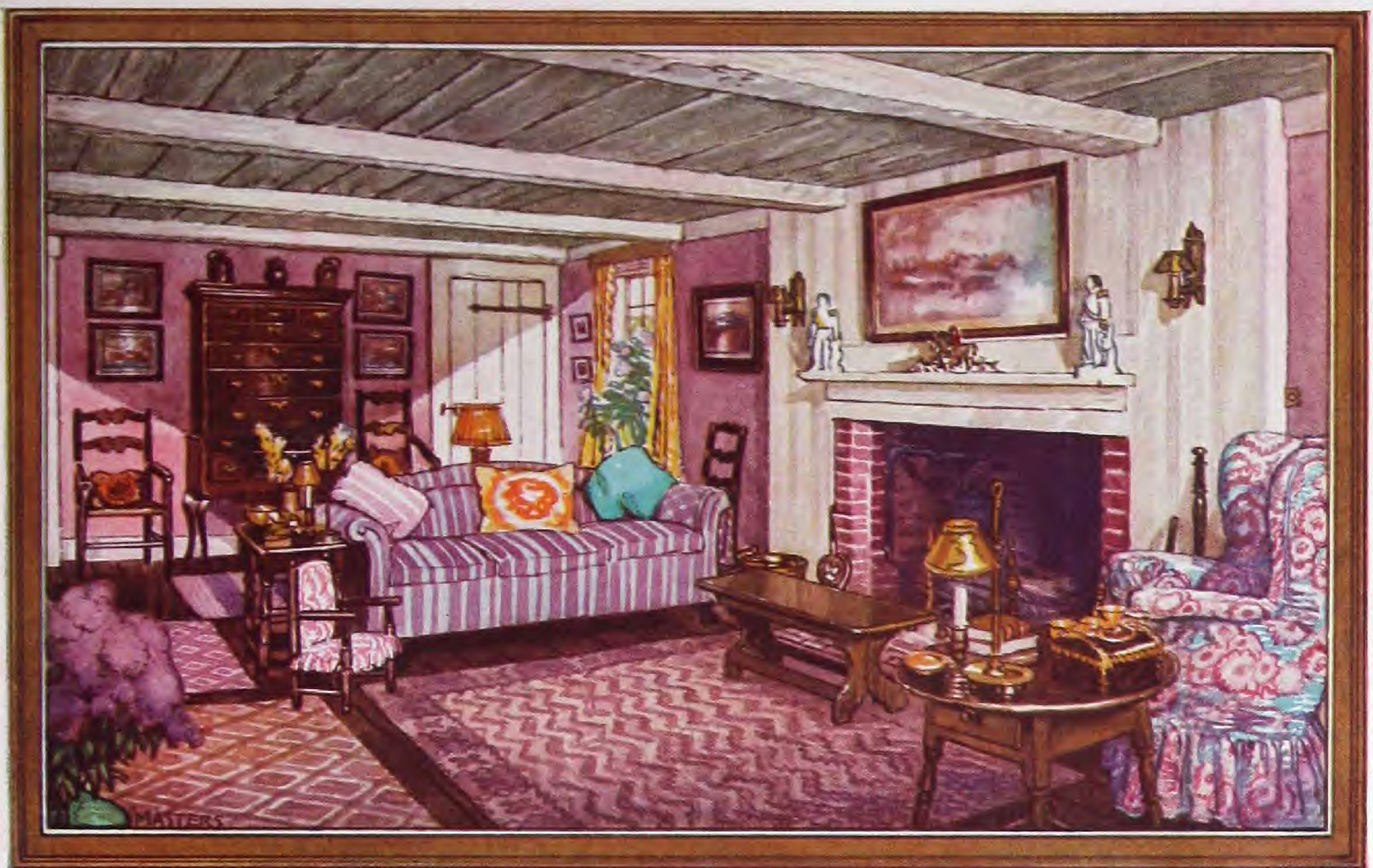
Second Floor Plan



Ceiling, Beams and Boards, Doors and Trim, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Wall Boards, Acme Quality No-Lustre Finish No. 56 Light Buff; Plaster Walls, Acme Quality No-Lustre Finish No. 53, Light Yellow



Ceiling, Acme Quality Kalsomine No. 77; Walls, Acme Quality No-Lustre Finish, First Coat, No. 67, Light Tan. Second Coat, No. 53, Light Yellow Scumbled; Doors and Trim, Acme Quality No-Lustre Finish No. 70, Light Green



Doors, Trim, Paneling, Woodwork and Ceiling Beams, Acme Quality No-Lustre Finish No. 74, Pearl Gray; Ceiling, Acme Quality No-Lustre Finish No. 66, Silver Gray; Plaster Walls, Acme Quality No-Lustre Finish No. 60, Old Rose



Ceiling and Wall Boards, Acme Quality No-Lustre Finish No. 70, Green



Roof, Acme Quality Shingle Stain, Silver Gray; Walls, Acme Quality New Era House Paint, Outside White; Doors and Blinds, Acme Quality Durable Green, Medium

A COUNTRY HOUSE IN THE COLONIAL STYLE

RUSSELL S. WALCOTT, ARCHITECT

Throughout the middle west and particularly in Chicago, Mr. Walcott is recognized as one of the foremost country house architects. After graduating from Princeton University, where he specialized in Architecture, Mr. Walcott studied abroad. Upon returning he worked for two years in the office of the late Howard Shaw and then for two years more in the office of David Adler, both prominent architects in Chicago. After a year in France with the A.E.F., which interrupted Mr. Walcott's architectural career, he returned to Chicago, and in 1922 formed the firm of Clark and Walcott, which has recently been dissolved, and followed by a partnership with Robert Work. The work of this successful young architect is characterized by originality in design, freedom in the use of precedent and an ability to plan comfortable, convenient and architecturally attractive houses.

IT is not necessary to go to Long Island, Westchester County or Newport to find outstanding examples of modern country houses. The suburbs of Chicago offer some of the finest examples. In this unusually attractive example of Mr. Walcott's work here presented, are found many of the characteristics which distinguish the New England farmhouses, such as the predominance of the main house in contrast to its story and a half wings, the carefully scaled and well-spaced windows, the delightful details of the entrance door and the well-studied, interesting plan. The principal rooms of the first floor are located in the center and left wing. Here a long entrance hall with circular staircase at one end connects a living room and dining room. In all of these rooms color plays a prominent part. The deep old gold of the painted walls and the ivory tone of the woodwork give a warmth of color to this Colonial hall. The large square dining room with its simple Colonial furniture has ivory painted woodwork and walls decorated

in dull terra cotta and green against a yellow background. A green rug repeats the green in the walls. The living room is paneled from floor to ceiling in wood painted in tones of buff, characteristic of some of the Early American interiors. Bright-toned linens and flower-filled windows on either side of the fireplace give a gay and cheerful atmosphere to this living room. The library, located four steps below the level of the main floor, occupies the left wing. Here book shelves in painted wood extend from floor to ceiling. The warm tones of the woodwork, the book backs and the rug make this a delightful room for restful reading and quiet seclusion. The service rooms of the house are located in the right wing on both the first and second floors. In the seven master's bedrooms on the second floor varied combinations of color have made them attractive and livable. The accepted truth that nothing adds more to the joy of living than harmonious and cheerful colors is splendidly exemplified in this country house.



First Floor Plan



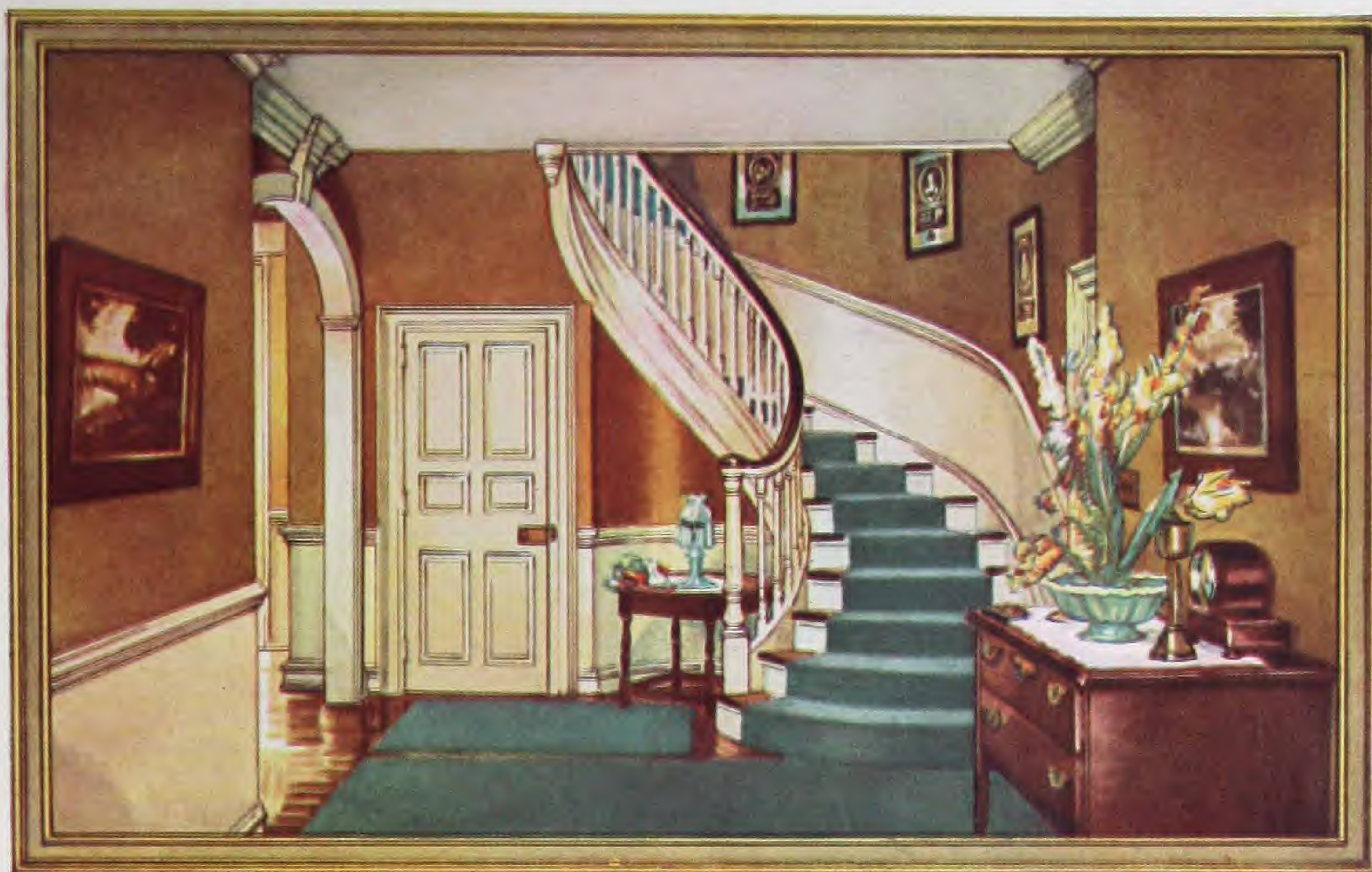
Second Floor Plan



Ceiling, Acme Quality Kalsomine No. 51; Walls, Acme Quality No-Lustre Finish No. 55, Light Yellow;
Woodwork, Acme Quality Duronamel, Ivory, Eggshell Finish



Ceiling, Acme Quality Kalsomine No. 51; Woodwork, Acme Quality No-Lustre Finish No. 72, Deep Tan



Ceiling, Acme Quality Kalsomine No. 51; Woodwork, Acme Quality Duronamel, Ivory, Eggshell Finish;
Walls, Acme Quality No-Lustre Finish No. 72, Deep Tan



Ceiling, Acme Quality Kalsomine No. 56; Paneled Woodwork, Acme Quality No-Lustre Finish No. 67, Light Tan



Walls of Wings, Trim and Window Sashes and Frames, Acme Quality New Era House Paint, Outside White;
Blinds, Acme Quality Durable Green, Medium

A SOUTHERN COUNTRY HOUSE IN THE COLONIAL STYLE

AYMAR EMBURY, II, ARCHITECT

Descended from French Huguenot and English stock, Mr. Embury's grandfather and great-great-grandfather were also New York architects in the days when architecture as a profession was hardly known in this country. After an early education in both English and German schools, Mr. Embury graduated from Princeton University where he received the degrees of A.B. and A.M. After five years of architectural training in the offices of several leading New York architects, he started his own professional practice. Although one of the widest known architects of country houses in the United States, Mr. Embury has been quite as successful in many other important types of buildings, such as banks, churches, schools, college buildings, country clubs and apartment houses.

WHEN he builds a Colonial house in New England it has all the severe, cold dignity and formality of the work of Bulfinch and McIntyre. His understanding of scale and proportion, his handling of masses, his grasp of the art of planning and his knowledge of architectural detail and its proper use are unsurpassed in his profession. Combined with his appreciation of detail is his love for color. In this Colonial house, Mr. Embury was not content to cover the entire house with white painted stucco. To relieve the monotony of one color in so large a house, the center portion of the design, which is the main house is purposely built of brick of a warm golden red. The texture and color of the brickwork contrasts delightfully with and sets off the smooth painted plaster walls of the end buildings.

The fine interior of the house is even more emphatic in the use of strong but pleasant colors. The exquisite detail of the pilasters, frieze and cornice in the living room is greatly enhanced by the cool green with which it is painted. Hunting red is used for the curtains and the upholstery of some of the chairs, which relieves the coolness of the green painted walls. The wide board dark oak floor successfully holds down the carefully studied color scheme of this room. The paneled walls of the library are particularly interesting in color,

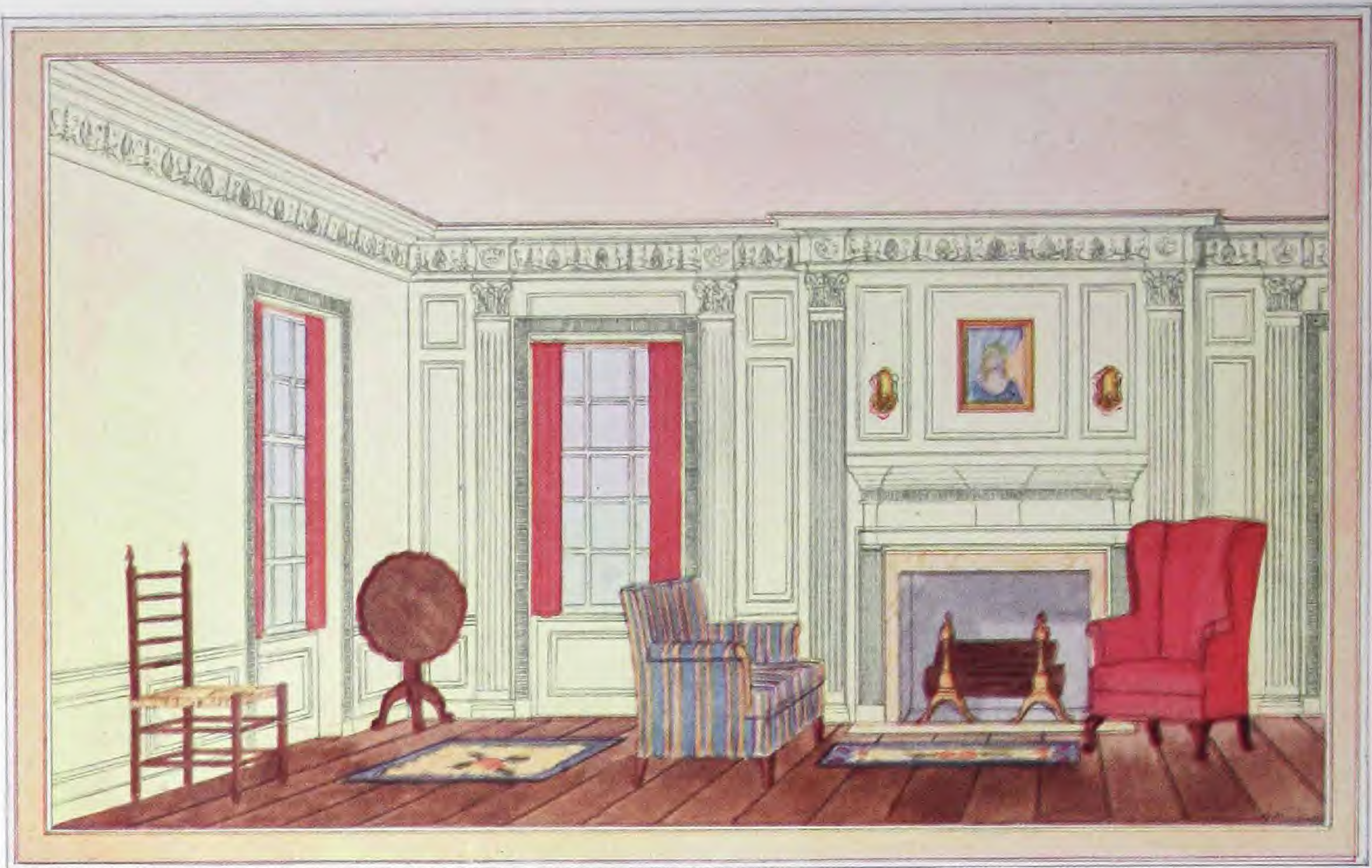
painted in a striking shade of robin's egg blue. Deep old rose is used for the window hangings, and the chairs are upholstered some in a deep straw color and others in mauve. In all of the color drawings of interiors shown in this book, it has in general been impossible to do anything more than suggest appropriate furnishings. The color scheme of the dining room is unusually distinctive and effective. Here the walls are painted apricot color with apple green hangings. A dark stained teakwood floor covered with a rug deep in tones of mauve, gives the desired contrast with the light walls and ceiling. Interesting color combinations are used in all of the bedrooms. The one shown here is particularly attractive with its cornflower blue walls, straw colored hangings for the bed and windows, and the deep old rose of the furniture coverings. No one who has visited the American wing of the Metropolitan Museum can fail to realize that our ancestors of the Colonial Period delighted in the use of strong and definite colors for their walls and woodwork. Architecture without color is cold and austere, so it is earnestly to be hoped that the attempt made in this book to show the possible consistent use of real color in interior architecture, may awake the people of this country to a better appreciation of the use of color in paint.



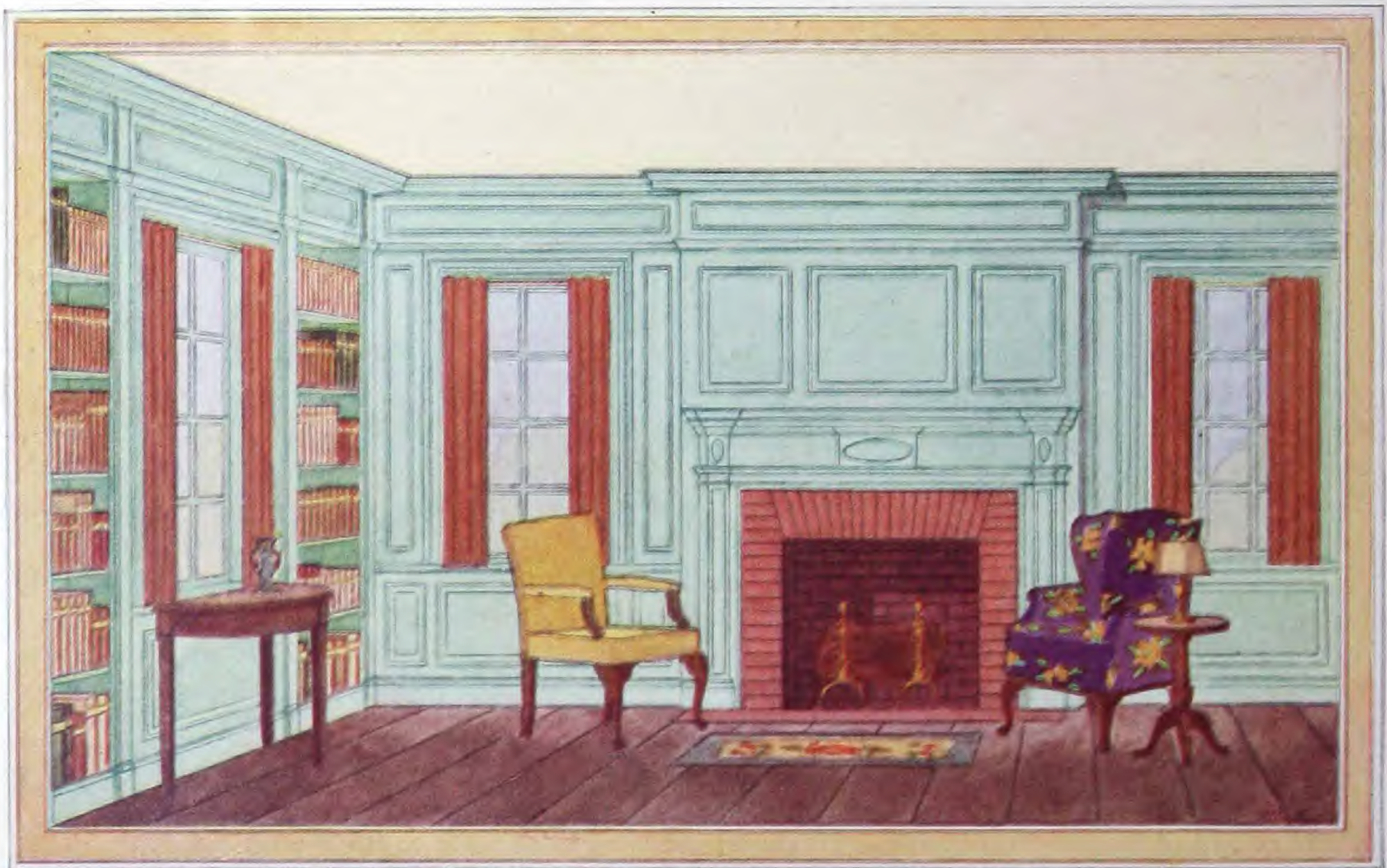
First Floor Plan



Second Floor Plan



Ceiling, Acme Quality Kalsomine No. 77; Walls and Trim, Acme Quality No-Lustre Finish No. 70, Light Green
Reduced with White No-Lustre Finish



Ceiling, Acme Quality Kalsomine No. 56; Walls, Acme Quality No-Lustre Finish No. 57, Blue Tint



Ceiling, Acme Quality Balustrade No. 36; Walls and Trim, Acme Quality No-Luster Finish No. 67, Light Tan.



Ceiling, Acme Quality Balustrade No. 77; Walls and Woodwork, Acme Quality No-Luster Finish, First Coat No. 66, Second Coat Nos. 67 and 68 Equal Parts Scumbled.



Walls, Acme Quality Concrete Finish, Pink; Trim, Acme Quality New Era House Paint, Outside White; Shutters, Acme Quality Durable Green, Medium

A COUNTRY HOUSE IN THE ITALIAN STYLE

HOWARD MAJOR, ARCHITECT

Among the architects in New York Mr. Major has long occupied a prominent place, particularly in the field of domestic architecture. After many years' experience in several of the leading architectural offices in New York, Mr. Major entered upon his professional career. Possessed of unusually good taste and creative ability and appreciation of color, Mr. Major is preeminently endowed to design beautiful houses. This he has done over a period of many years, formerly in New York and later in Palm Beach, where he is now practicing. Extensive travels abroad have still further increased his understanding of what is best in European architecture for adaptation in American houses. Nearly all of Mr. Major's earlier houses were designed in the Colonial, Georgian and French styles, but since establishing his practice in Palm Beach he has built many attractive houses in the Italian and Spanish styles. He is also much interested in the West Indian phase of Colonial architecture found in Jamaica and Bermuda.

THE house here shown is a marked example of Mr. Major's ability in adapting the Italian style to American domestic requirements. The pink painted walls and bottle green shutters and red Spanish tile roof give a warmth and cheerfulness to this design characteristic of the sunny shores of the Mediterranean. The deep loggia with its arcaded walls provides a cool and tempting retreat from the heat of the sun. The walls of this loggia are painted in shades of cool blue which in the shadow takes on a violet hue. This loggia connects the large living room on the ground floor with the main part of the

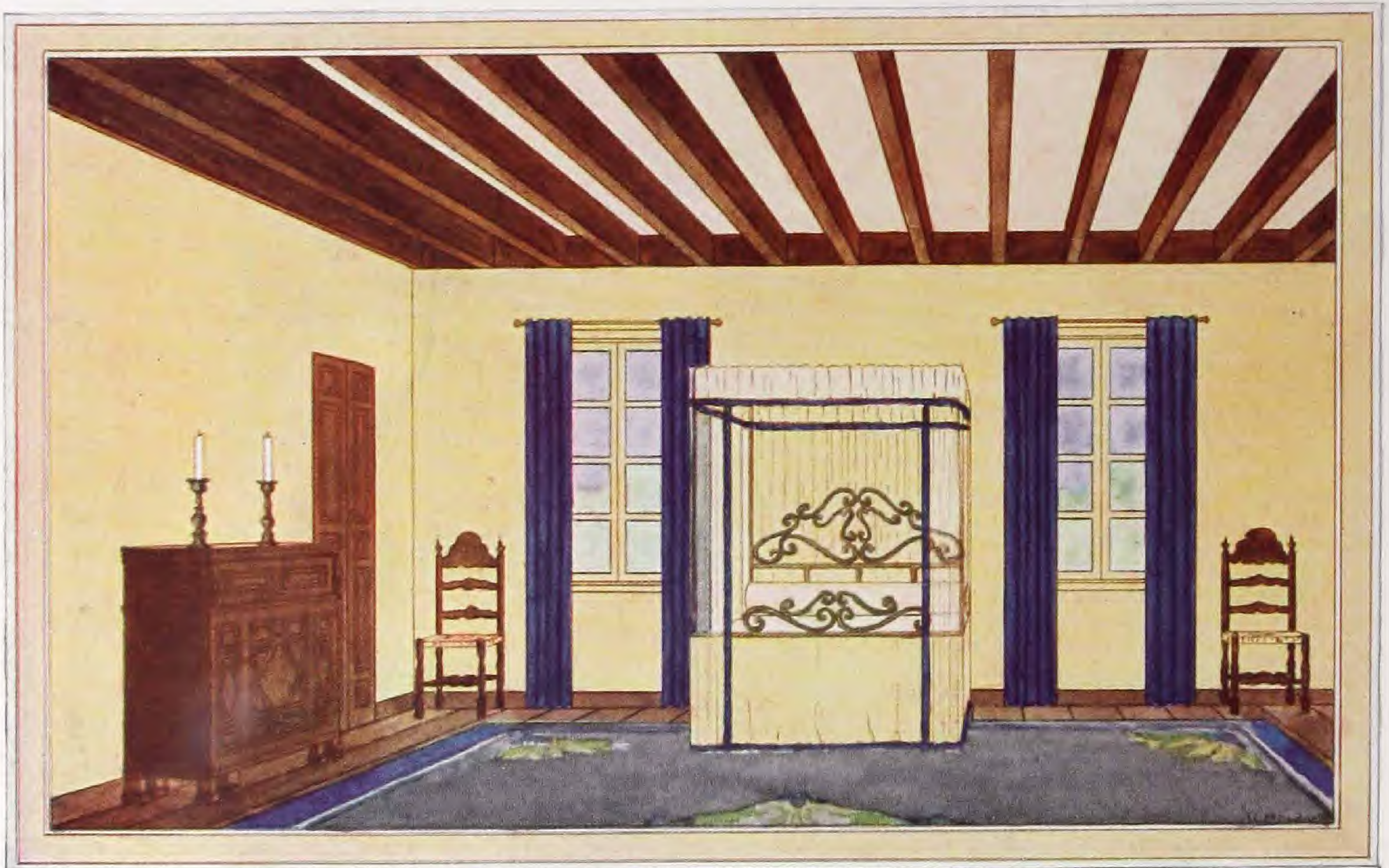
house, which extends at right angles to it. Unlike the treatment of many Italian living rooms, the walls of which are finished in rough painted plaster, this room is paneled in pine in the more formal phase of Italian Renaissance. In Mr. Major's interior architecture, color counts tremendously and effectively. Many people criticize the Italian style of interior decoration as being formal, stiff and cold. Such criticism is unwarranted when bright and cheerful colors are used for the walls and hangings. Anyone who rejoices in the use of well chosen colors cannot fail to appreciate this well designed, delightful Italian villa.



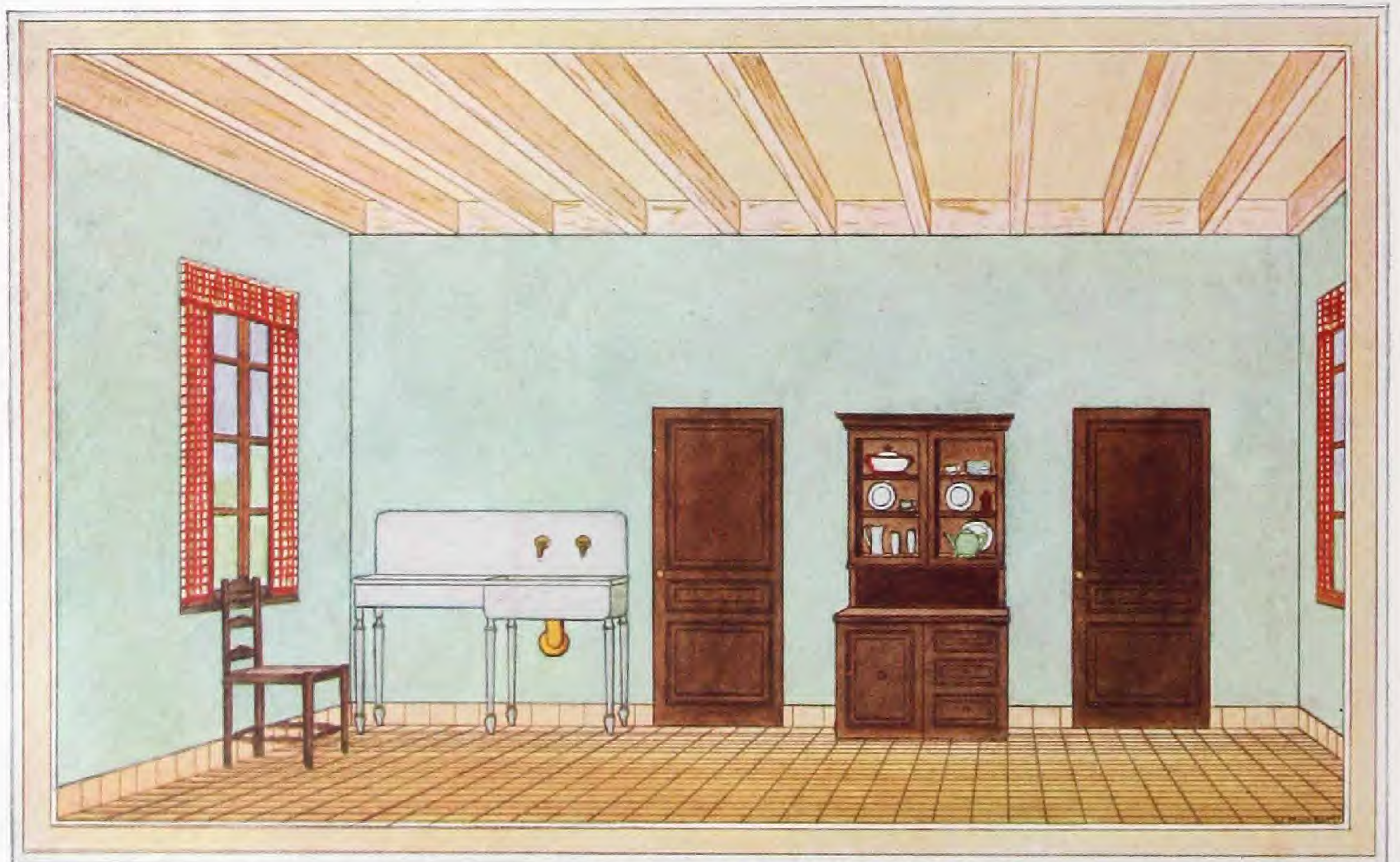
First Floor Plan



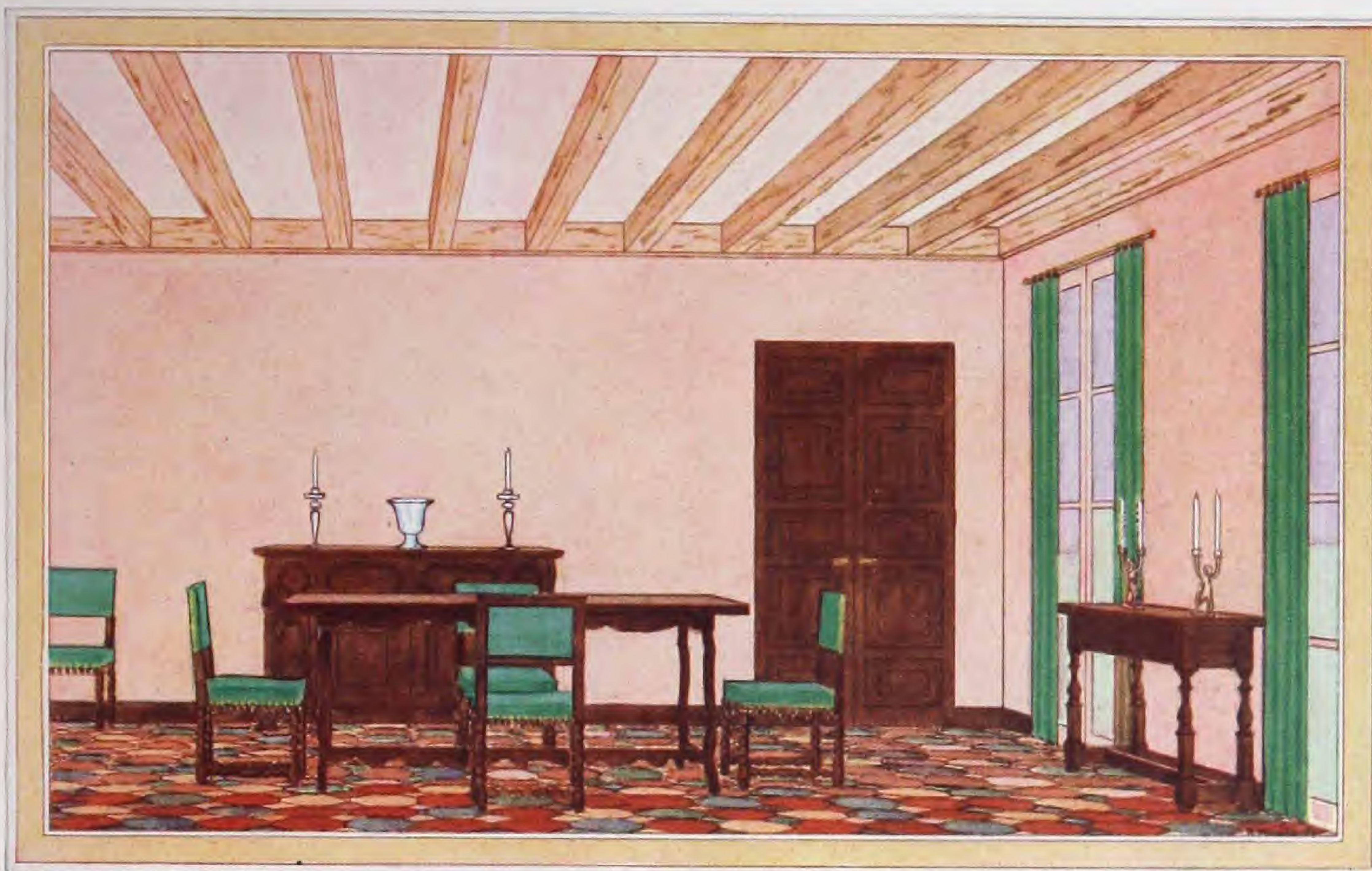
Second Floor Plan



Ceiling Plaster, Acme Quality Kalsomine No. 51; Ceiling Beams, Doors and Trim, Acme Quality Oil Wood Stain, Walnut;
Walls, Acme Quality No-Lustre Finish No. 53, Light Yellow



Ceiling Plaster and Beams, Enamel-Kote, Ivory; Acme Quality Walls, Acme Quality Enamel-Kote Robin's Egg Blue; Doors,
Acme Quality Oil Wood Stain, Walnut



Ceiling Plaster, Acme Quality No-Lustre Finish No. 56, Light Buff; Walls, Acme Quality No-Lustre Finish No. 64, Pink;
Doors and Trim, Acme Quality Oil Wood Stain, Walnut



Ceiling, Acme Quality Kalsomine No. 51; Wall Paneling and Trim, Acme Quality No-Lustre Finish, One Thin Coat White;
Doors, Acme Quality Oil Wood Stain, Walnut